VOGUE

Summer Living

ADVANCE RETAIL TRADE EDITION

Incorporating Vanity Fair

June, 1946

Price 35 Cents

40 Cents In Canada

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"Such stuff as dreams are made on . . ."

Rare the bride-to-be whose trousseau dreams do not include visions of rich *Supercale** — most treasured of fine sheets. And for practical day-dreamers, Wamsutta offers this latest in a series of contemporary bridal bedrooms by talented Muller-Barringer.

It's a room that year-round sings the ageless song of Summer . . . gathers through the generous corner window the tuneful greens and lilting yellows . . . weaves them into a symphony of solid tones with spiral plaid overtones . . . strikes white grace notes with chairs and lamps . . . runs up the scale to whimsy in the gay picture grouping above the paired chests.

How to further compliment such a sunny room? Only the finest sheets and pillowcases will do — *Supercale,* of course — lustrous white . . . cool and caressing to the touch. Don't forget some of the daintily hemstitched and colorful scalloped styles for best. And remember, five generations of brides will applaud your choice of Wamsutta!

WAMSUTTA MILLS, New Bedford, Mass.

Distributors of
Springfield Blankets • Wamsutta-Somerset Towels
"The Three Weavers" Handwoven Throws

FOR 100 YEARS 1846 1946 THE FINEST OF COTTONS

WAMSUTTA

SUPERCALE SHEETS AND CASES

*REG. U. S. PAT. OFF.

How to use this issue of

VOGUE

. . . to sell Summer Fashions

Vogue reports three phases of summer living: gives (pages 131-135) a colour-portfolio of clothes for Summer: Day—Summer: Play—Summer: Night. These are cornerstone fashions in every woman's wardrobe, wherever she is in the U. S. A.—wherever she travels. Each costume has been knowingly edited down to the last whisper of veil, the big-brimmed hat or brief gloves. Duplicate our costumes whenever you can, or show similar styles with news-making accessories.

Summer: Day (page 130) includes bare-top dresses with jackets, fresh prints, little city-country suits and long-sleeved dresses worn with burnished bare legs...*Summer: Play* (pages 132-133) shows news in brief for beach, terrace, deck, court and cabaña. See, too, the sun-suit-length sun dress on page 167...*Summer: Night* (pages 134-135) underscores real evening dresses (again!), the short décolleté and the short dinner dress in print. The Turntables (pages 154-155) are for sun and supper, later...Whirling ball dresses, white with glitter, are reported from Rio, pages 164-165.

That's Vogue's Summer Summary: ready-made theme for a pace-setting newspaper advertisement to initiate your summer fashion story. Give one or two windows to each of Vogue's three phases of summer living. Interesting "handle," too, for three acts in a summer fashion show.

When you advertise, display and sell your own summer fashions, remember the news is largely in *how* they're worn...in the burnished legs with the long-sleeved dress... a dinner hat with short décolleté. Use pages 130-135 as reminders.

. . . to sell Summer Hats

Vogue says: "Pretty hat—worth a young ransom," pages 138-139. See, too, the beautiful big hat that leaves the hair uncovered, page 169. Promote your own Summer Summary of pretty flowering straws, ribbon gardens, open crowns and big brims. "This summer, you'll wear a hat, from high noon to warm evening." They're *that* pretty!

. . . to sell Summer Accessories

Vogue says: "The summer place of accessories: head to foot" (pages 136-137), and shows the news in leather belts, versatile bags, evening sandals. Advertise and display your own imaginative summer accessories—Vogue says (*proves* it!): "What you choose, how you wear it—the creative part of taste."

. . . to sell Junior Fashions

Vogue says: "Great-skirted, bare-throated dresses for young evenings," pages 172-173...shows *the wrapped Empire line,* mid-long for evening, on page 170...*young-idea accessories* on 170-171. A new silhouette, a new way to wear pearls, make news for Junior customers and your store.

. . . to sell Womanly Fashions

Vogue shows seven ideas for women on the city-country shuttle—see pages 178-179. Advertise and display similar capes for beach and evening, cotton suits with nice-for-hips peplums, beautifully-shaped bathing suits. A timely, appealing theme!

RELEASE DATES for material in this issue: June 11, East of the Mississippi—June 18th, West of the Mississippi. For other information, write or wire Vogue Merchandising Service.

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $9.00
WRITE FOR QUANTITY RATES
JUNE, 1946

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To sell fashion, quote

VOGUE

Use these Quotations in your advertising or on your own window and departmental cards

Release Dates: June 11th, East of the Mississippi—June 18th, West of the Mississippi

—*Summer: Day*

VOGUE SAYS: "Little suits...village or city"
VOGUE SAYS: "Thin-strapped cottons for day"
VOGUE SAYS: "Cool for day, evening décolletage"
VOGUE SAYS: "The little everywhere-dress is beige"
VOGUE SAYS: "Jacket the bare-top dress"

—*Summer: Play*

VOGUE SAYS: "The bra and pants are tiny"
VOGUE SAYS: "Barebacked tennis dress"
VOGUE SAYS: "The news is long for shorts"
VOGUE SAYS: "Shorts for beach, terrace, cabana"
VOGUE SAYS: "Black jersey top for shorts, slacks"

—*Summer: Night*

VOGUE SAYS: "Empire manner dress: summer night"
VOGUE SAYS: "The short dinner dress-in print"
VOGUE SAYS: "Gilded bareness for terrace, patio"
VOGUE SAYS: "Black dress...the purest simplicity"
VOGUE SAYS: "Halter neck for restaurant dining"

—*Summer Hats*

VOGUE SAYS: "This summer—a deep, pretty cloche"
VOGUE SAYS: "Flowering straw...all-summer hat"
VOGUE SAYS: "Wear a ribbon garden on your head"
VOGUE SAYS: "Young leghorn roller for sunny days"
VOGUE SAYS: "Shadow brim hat for summer nights"
VOGUE SAYS: "Flowering hat...summer night"
VOGUE SAYS: "Big hats leave hair uncovered"
VOGUE SAYS: "Pretty hat—worth a ransom"

—*Summer Accessories*

VOGUE SAYS: "Your gilet is sequin spattered"
VOGUE SAYS: "Hollyberry red bag, any summer day"
VOGUE SAYS: "Wide belt, to package your waist"
VOGUE SAYS: "Straw: the news in bags"
VOGUE SAYS: "Have a whopping beach bag"
VOGUE SAYS: "Evening bag, elegant as a ball-dress"
VOGUE SAYS: "For summer: low wedge sandals"
VOGUE SAYS: "White gloves please a suit or dress"

—*Womanly Fashions*

VOGUE SAYS: "A bigamous cape: beach to evening"
VOGUE SAYS: "Nipped waist for grown-up figures"
VOGUE SAYS: "Woman's shirtwaist dress, for Sunday"
VOGUE SAYS: "Peplum flare...nice to hips"
VOGUE SAYS: "For a woman's day in town: linen"

—*Junior Fashions*

VOGUE SAYS: "White pearls, young above the elbow"
VOGUE SAYS: "Juniors, star-spatter your page-boy"
VOGUE SAYS: "A modern shawl—junior cover-up"
VOGUE SAYS: "Empire line, young for evening"
VOGUE SAYS: "Young, great-skirted evening dress"
VOGUE SAYS: "Junior news: short, shawling dress"

These new "Vogue Says" cards may be ordered without charge!

VOGUE SAYS: "Prints: for daylight to twilight"
☐ window cards ☐ floor cards

VOGUE SAYS: "Day-long sleeves, bare legs"
☐ window cards ☐ floor cards

VOGUE SAYS: "Again—real evening dresses"
☐ window cards ☐ floor cards

VOGUE SAYS: "Fashion news: brief for summer"
☐ window cards ☐ floor cards

VOGUE SAYS: "Big brims, for sunny days"
☐ window cards ☐ floor cards

VOGUE SAYS: "New jewel, new location"
☐ window cards ☐ counter cards

VOGUE SAYS: "Bare-foot look: good young look"
☐ window cards ☐ counter cards

VOGUE SAYS: "A scarf for head, neck, waist"
☐ window cards ☐ counter cards

Check the number of each card wanted and mail this coupon:

Name.....

Store Name.....

Address.....

Vogue Merchandising Service
420 Lexington Avenue, N. Y. 17, N. Y.

KAY BELL

Moon-flower

Midsummer nights' party dress
of white Swiss rayon organdy
with a blush of June roses.
Sizes 10 to 16, $125

BERGDORF GOODMAN
5TH AVE. AT 58TH ST. • NEW YORK 19
ON THE PLAZA

ARPEGE
SCANDAL
MY SIN

The Best Paris Has To Offer

George Platt Lynes

Silk Organdie over rayon crepe

...its gentle rustle designed to keep time to the music of summer nights.

Bendel Original for immediate wear...grey, apple green, cocoa, yellow. $135

To which add this "charm note": sterling chain (or two) from which dangle a couple of large silver Peruvian coins.

Henri Bendel

10 WEST 57
NEW YORK 19 NY

PALLADIUM

A PRECIOUS METAL FOR FINE JEWELRY

FOR ALL OCCASIONS...FOR ALL TYPES OF JEWELS

In your engagement ring, rare, precious palladium heightens the brilliance of diamonds and has the strength to hold gems securely. In your wedding band, it offers a lifetime of enduring white beauty.

In clips, brooches, necklaces and bracelets palladium accents the warm glow of colored gems. It permits the creation of impressive pieces without undue weight.

Ask your jeweler to show you a selection of wedding rings, solitaire settings, and other fine creations in palladium.

PLATINUM METALS
Section of
THE INTERNATIONAL NICKEL COMPANY, INC., 67 Wall Street, New York 5, N. Y.

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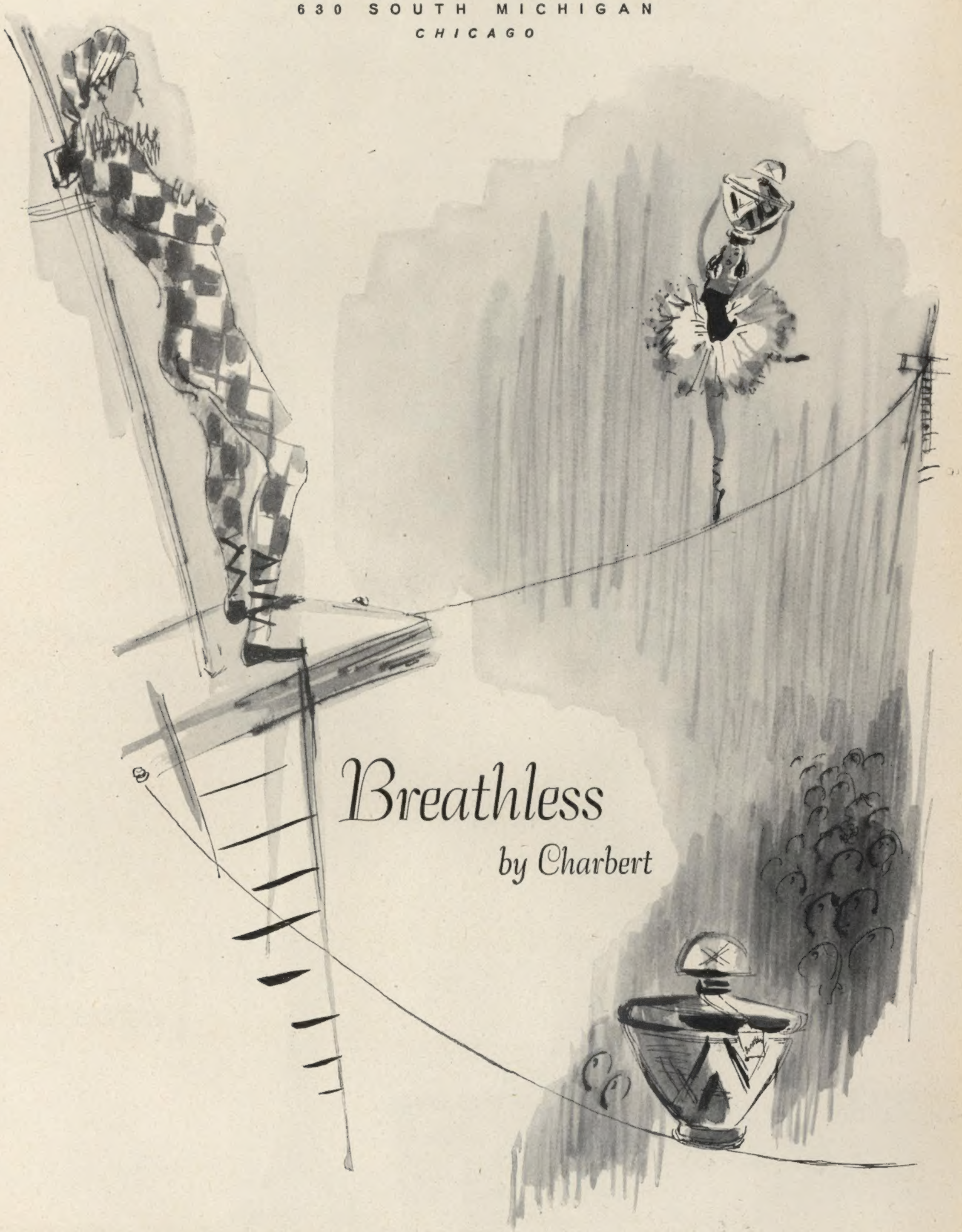
STERN BROTHERS, 41 W. FORTY-SECOND ST., N.Y.18, LO 5-6000

BLUMS VOGUE
630 SOUTH MICHIGAN
CHICAGO



Peck *and* Peck

Encore, encore for the HABERDASHER . . .

A very specially Peck & Peck thing reappears here, clean-cut from the good rough-woven cotton named Twinespun. Washable, certainly, and in a wonderful beige-y natural. 10 to 20, 25.00. Matching hat, 7.50.

NEW YORK • BOSTON • CHICAGO • CLEVELAND • DETROIT • HARTFORD • MILWAUKEE • MINNEAPOLIS • PHILADELPHIA • PROVIDENCE • ST. LOUIS • ST. PAUL

Coolly Striped, Truly Charming

Very refreshing, these even-tempered stripes. Bouffant ruffled bedroom ensemble carefully tailored by Craig in crisp, tubbable Dan River cotton. Subtle gray, green, blue or red with white. Ruffled coverlet with petticoat, single size **24.50**, double size **29.95**. Double ruffled draperies, pair **15.95**. Triple-ruffled vanity skirt **15.95**.

Bloomingdale's Bedroom Ensembles, 4th Floor

BLOOMINGDALE'S

LEXINGTON at 59th,
NEW YORK 22, N. Y.

à bientôt
LENTHÉRIC
Lenthéric
perfumes
Copyright 1946, Lenthéric, Inc.

among the dreams that are beginning to take shape NOLDE *Custom Fit* NYLONS

SUIT—MONTESANO

HAT—JOHN FREDERICS

Black Dinner Suit

PAUL D'OME

...in BUR-MIL* Rayon Crepe

BERGDORF GOODMAN, *New York* • NEIMAN-MARCUS, *Dallas* • I. MAGNIN, *Los Angeles*

BUR-MIL QUALITY

*Registered Trade Mark

BUR-MIL Rayon Fabrics, sold by licensed converters, are Burlington woven and quality controlled.

BURLINGTON MILLS CORPORATION OF NEW YORK • 450 SEVENTH AVENUE • NEW YORK 1, N. Y.

Nelly Don — Just try one on

For name of nearest store, write Donnelly Garment Sales Co., Kansas City 8, Mo.

Photograph . . . Rawlings

Dot crepe rayon . . . sizes 10 to 20 . . . navy, green, fuchsia. $7.20

Firefly by Peacock
A sparkling, elevating accent to your costume.
In black, brown or blue suede, with iridescent nailheads.
In black or brown calf or gray suede, with gold-colored nailheads . . . $14.95
Titche-Goettinger
DALLAS

*Registered U. S. Patent Office Copyright 1946, Fischer & Co., Inc.

Fabric by Frank Ix and Sons

the Addis co.
SYRACUSE, N. Y.

BY MAURICE RENTNER...

SYMBOL OF THE NEW LOOK IN SUMMER CLOTHES.

MISSES SIZES 79.50.

MAURICE RENTNER PERFUME
EXCLUSIVE WITH THE ADDIS CO.

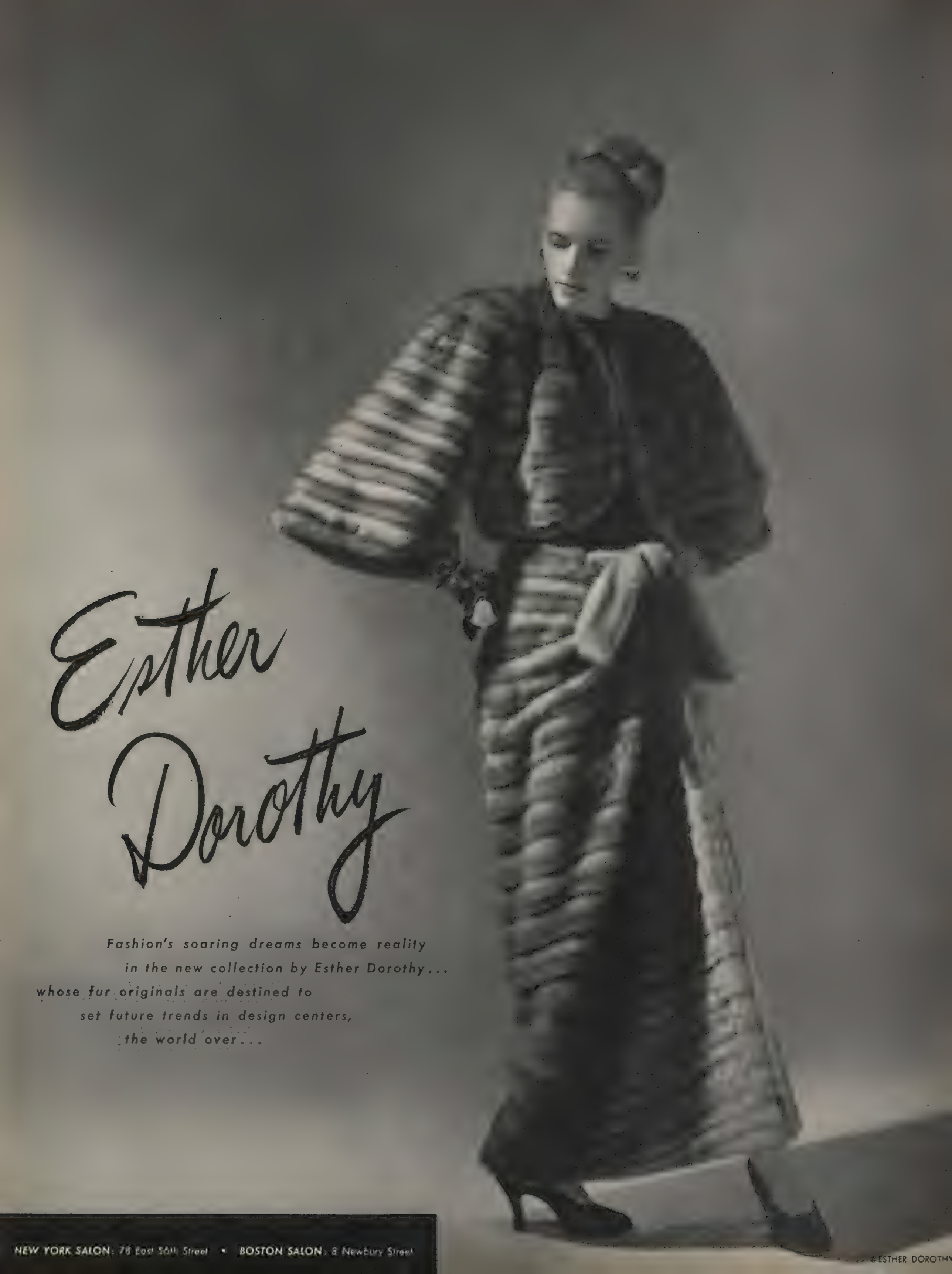
"Models of Loveliness!"
Manikin
NYLONS
LOVELY Lois Taylor FAMOUS
WALTER THORNTON PIN-UP MODEL
B-Z-B KNITTING CO., ROCKFORD, ILLINOIS
NEW YORK OFFICE, EMPIRE STATE BLDG.

NEW YORK • CHICAGO • PHILADELPHIA • BALTIMORE • DETROIT • ST. LOUIS • BROOKLYN

Amber Mink

by

Furs for the Woman by a Woman..


Esther Dorothy
Fashion's soaring dreams become reality
in the new collection by Esther Dorothy...
whose fur originals are destined to
set future trends in design centers,
the world over...
NEW YORK SALON: 78 East 56th Street • BOSTON SALON: 8 Newbury Street
©ESTHER DOROTHY

Joseph Salon Shoes, Chicago . . . Julius Garfinckel & Co., Washington . . . N. Hess' Sons, Baltimore . . . The Fashion, Houston
Selman's, Louisville . . . Charles Sumner, Boston . . . Levy's Ladies Toggery, Memphis . . . Himelhoch's, Detroit . . . Rich's, Atlanta
Harzfeld's Kansas City . . . Famous-Barr Co., St. Louis . . . Murray Bender, Inc., Cleveland . . . I. Magnin & Co., San Francisco

WOODWARD & LOTHROP
WASHINGTON 13, D.C.

$22.95
by Charles Armour
*Chambray by Everfast**

COLORS GUARANTEED
BY
EVERFAST FABRICS INC

**reg. U.S. pat. off.*

Sea Glamour
ORIGINAL by Annis
Annis
BLITHE BLOOMER ENSEMBLE
IN YALE FABRIC...RAYON PRINT JERSEY
Yale fabrics
abstract print trio
sizes 10 to 18
The ensemble, about $36
At smart shops in your city.
Annis OF NEW YORK, INC. • 358 Fifth Ave., New York • Fashion Center of the World

Man meets his match!

Revlon's new color "Bachelors' Carnation"

NAIL ENAMEL • LIPSTICK • FACE POWDER

a capricious carmine with a tender passion!

BERNARDO SANDAL DESIGNED FOR REVLON BY B. RUDOFSKY—SOLD AT NEIMAN-MARCUS—PHOTO BY PLUCER

New elegance in jewels...inspired by old China. Exotic creations in aqua and gold. To be treasured always. Rich gold finish on sterling. At smart stores everywhere.

Coro CRAFT

MASTERPIECES OF FASHION JEWELRY

designs patented

CORO, INC. New York • Chicago • Los Angeles • Toronto

ARTCRAFT

Stockings of Elegance

AT

Chas. A. Stevens & Co.

State Street, Chicago

RAWLINGS

Sparkling Enchantment
White Moiré
Diamond Anniversary 60th year
Avon
cosmetics

now printed

frosted shadow sheer*

* rayon fabric in blue, grey, green, beige, 14-44, and 12½-22½, $10.95. At better stores everywhere.

TABIN-PICKER & COMPANY
CHICAGO

TWO FOR THE SHOW

Both designed with the artless simplicity that marks a masterpiece. The fabric, a work of art in its own right, is Dan River's Dantone* . . . cotton that's combed for superior softness and sheen, vat-dyed and Sanforized† for perfect laundering and lasting fit. Dan River Mills, Danville, Va.

Two that go together . . . designed by Joset Walker in sizes 10 to 18. Dress including leather belt, under $30. Sun Suit about $15 at Lord & Taylor, New York; Carson, Pirie Scott & Co., Chicago; I. Magnin on the Coast, and other fine stores across the country.

*Reg. U. S. Pat. Off. †Residual shrinkage less than 1%

Kaufman's

COLORADO SPRINGS FASHIONS

Mr. & Mrs. Matching Pajamas

TOMMIES* FOR THE MRS. AND KAYLON FOR THE MR.

It's June—there's a moon—and here's a Tommies pair in tune—
wise to the ways of travel. Handsome pajamas these,
styled by Harry Berger in ASCO Jacquarded rayon,
a Crown Tested Green Light washable fabric. Blue and natural.
Women's sizes 32 to 40. $6.95. Men's sizes A to E. $8.95.
Order yours by mail direct from Kaufman's, Colorado Springs, Colorado.

CROWN TESTED

*REG. U. S. PAT. OFF.

No man ever forgets Paris
. . . or Le Dandy, the
wicked, wonderful fragrance
that whispers
"Someone lovely
has just
passed by."
LE DANDY
LE THERMOGENE
SAVORA
CAFE RESTAURANT
CAFE RESTAURANT
CAFE
ACHAT DE MEDAILLE
STEINBERG
D'ORSAY

Sun-Surf

SPENCER STRIPE RAYON JERSEY...the prettiest swimsuit on the beach! French Blue, Red or Navy on white-as-foam grounds. A zipper escalates up the back. 12 to 18. About $8.95. In New York at BEST & CO., Fifth Avenue, and fine stores everywhere.

SUN-SURF MODES, INC. • 1410 BROADWAY • NEW YORK 18, N. Y.

Summer's winning combination. A BATES FABRIC—CRYSTAL STYLING! Play them across the board for town or country wear. The two-piece style illustrated with fine drawn checks on cool pastel in contrast to charcoal black. About $23.00, at most fine stores or write David Crystal, Inc., 498 Seventh Avenue, New York 18, N. Y.

The Summer Color News for Nails and Lips is

CHEN YU *Sun Red*

Miss Jennifer Jones

"SUN RED" SMART SET
(Lacquer, Lacquerol and Lipstick) $1.75
The Lipstick $1.00
The Lacquer (with Lacquerol) 75c

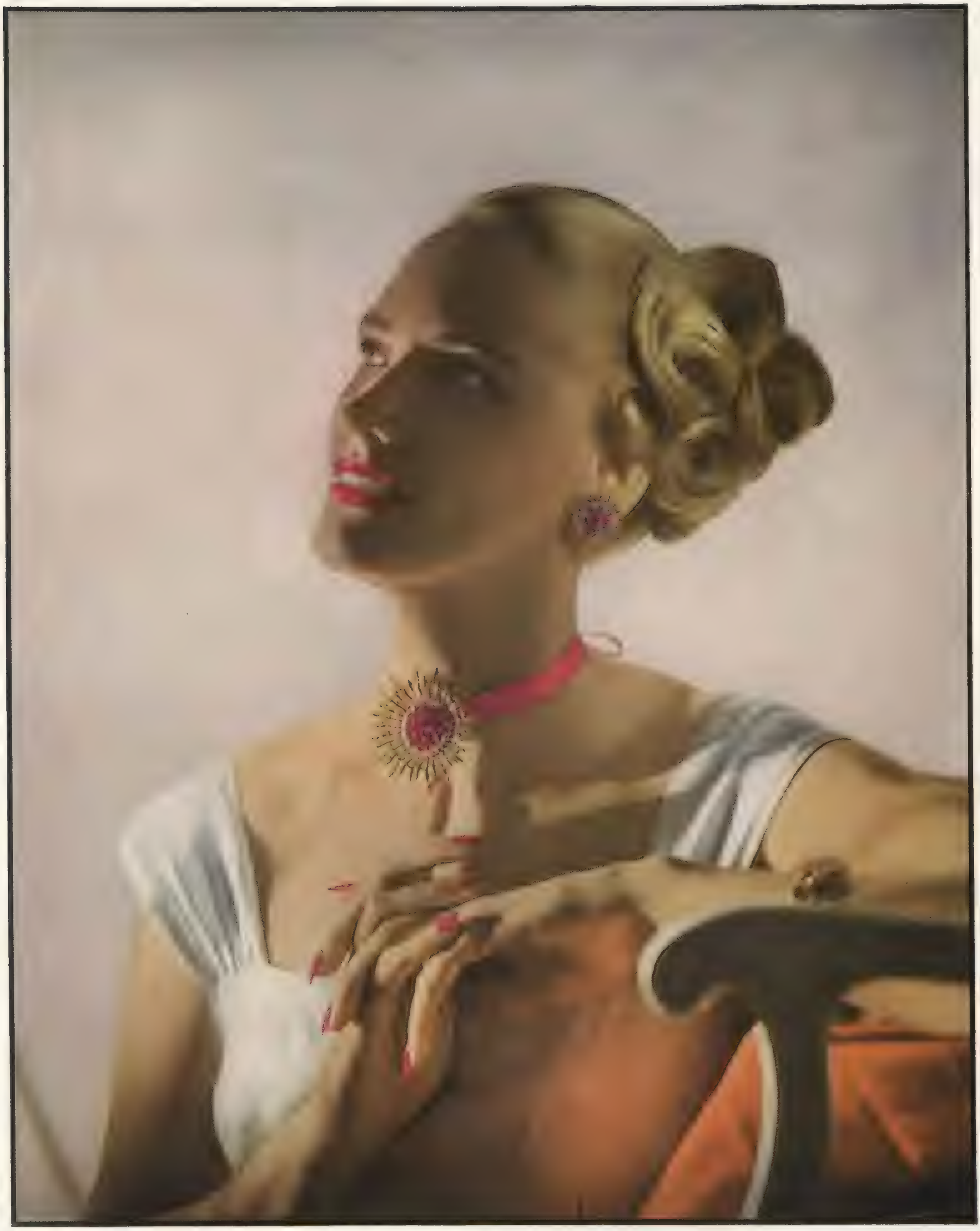
"Sun Red" is an untamed red . . . a really and very *new* hue . . . lusty in its clamor for attention—yet softly spoken to make it that much more effective. Wear it on your lips and finger tips while being wooed and won, be it under the sun or under the moon—and know that it's clearly bright—clearly right for fashion—for you.

Sunburst on package from Jewels by Trifari © 1946 Associated Products Inc.

A bale of denim met a bolt of mattress ticking restin' on a levee in old New Orleans . . . and now . . . *joyces in jeans* to laze away a summer's day. Find them among all the other gay-time joyces. (No mail orders, please — write, we'll tell you where.) 4.45

ALL JOYCES SAY **joyce**
PASADENA, CALIFORNIA

RAWLINGS GOWN BY HATTIE CARNEGIE



Trifari's Sunburst Jewels—radiant as a summer noon—inspire Chen Yu's Sun Red Nails and Lips.

Jewels by TRIFARI
Designs patented

Devastating

Anjou's ravishing fragrance in a new Eau de Parfum—a lighter version of the perfume.

Devastating Parfum 1.75 to 20.00
Eau de Parfum 2.00 and 3.50
plus tax

Parfums Anjou, Fifth Avenue, New York

Saybury
HOUSECOATS •
FIRST TO FEATURE FULLER FABRICS IN QUANTA-COLOR

"sun-up" from the new *Jantzen

beach clothes collection

by Louella Ballerino

Louella Ballerino

of California

does a romper suit

that **fits** like the paper on the wall

and a little **hippy** ruffled skirt

to do a double-take...in Duchess rayon **faille**

for the thrilling new **Jantzen**

beach clothes collection

*Reg. U. S. Pat. Off.

Summer Beauty is Tan, Tan, Tan...

Glory in a tan as smooth, as tawny, as pagan as that sported by the superb sun-goddesses of the Riviera! It was for them that Antoine, favorite of Paris, first created Bain de Soleil. This sun cream is your personal invitation to summer allure. At smart stores . . . and in the smart beach bags of sea sirens. Antoine de Paris, Inc., 663 Fifth Avenue, New York 22, N. Y.

ANTOINE
COSMETICS

Harrold
parades a double row of buttons
up a suit emphasized with danger
shoulders. Tailored with integrity
in three distinctive fabrics. Homed
by The American Woolen Company:
the gray pencil striped shown;
gray and white chalk stripe wool,
pure worsted gabardine in colors.
Style 7/6. Sizes 10 to 20. About $50
Write for name of store in your city.
Harrold, 79 Fifth Avenue, New York

That
Wear-Right
Look
Wear-Right
FOREMOST IN GLOVES

Lanterns
light your way
to summer . . .

Skinner's prints

Stradivari

The perfume with a love song in its heart.

In gold-encrusted crown bottles . . .

7.50 to 25.00 plus tax

Prince Matchabelli

711 FIFTH AVENUE, NEW YORK

At Bonwit Teller, dinner dress
Inspired by Stradivari Perfume

Aberlè nylon!
"stockings of Sheer Enduring Beauty!
at fine stores everywhere — Woodward + Lothrop in Washington, D.C.

Shower yourself with Honeysuckle

A scent you'll vow must be real flowers! Revel in its refreshing fragrance. Splash Honeysuckle Cologne around your midriff — dust powder luxuriously on your arms, your legs. For hours you'll recall the cooling contact — and walk in a romantic aura of perfume.

HONEYSUCKLE COLOGNE, 1.00 • HONEYSUCKLE TALC, .50
HONEYSUCKLE DUSTING POWDER, 1.00
HONEYSUCKLE SACHET PILLOWS, 3.00 *All plus tax*

Elmo

DISTRIBUTED BY *Elmo Sales Corp.*, PHILADELPHIA

Encore

From Cole's "Ballet of the Sea" swimsuit collection

Cole

OF CALIFORNIA

ORIGINAL

© 1946, COLE OF CALIFORNIA, INC., LOS ANGELES

–MAKE SURE IT HAS THIS LABEL–
YOUR PROOF IT'S A COLE ORIGINAL

"FIRST PEARLS", painted by Scamanda Gerard in the nation-wide art competition sponsored by La Tausca.

La Tausca

SIMULATED PEARLS

WORLD'S FINEST

Cobra

Parfums Weil Paris Co., 745 Fifth Avenue, New York

The way you like to look...
in the dress you love to wear
STYLED BY
Kay Dunhill
AN ORIGINAL SHIRT FROCK OF DISTINCTION
Rossman fabric

Wonderwork

by

Rex
FIFTH AVENUE

Rex achieves a marvel of jeweler's artistry . . . a compact of dazzling gold-tone or silver-tone finish . . . reminiscent of a silversmith's art with its exquisite engine-turned décor. So much beauty for so little! About $3. At better stores everywhere.

REX PRODUCTS CORPORATION • 302 FIFTH AVENUE • NEW YORK

pat. pend.

Rex
FIFTH AVENUE
"Brocado" Fabulous brocade interpreted by Rex
in this elegant compact produced by new
techniques, exclusively Rex. Gold-tone or silver-tone metal . . . twice beautiful with its
lovely design on both sides . . . yet only $3. Other Rex compacts to $25.
REX PRODUCTS CORPORATION • 302 FIFTH AVENUE • NEW YORK

These garments may be purchased at stores listed on page 228

Shocking
de
Schiaparelli

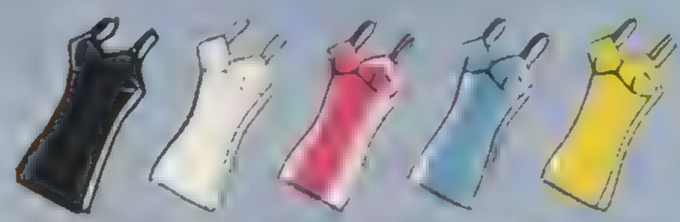
Mabs — CREATES AGAIN

WATERWEAR CLASSICS IN ELASTICS

To sculpture you in beauty
– with poised and classic contours – yet to leave you sea-breeze-free for action... Mabs works her magic design on miracle fabrics. Brings you this gently firming water wear with fluid lines for loveliness.

At finer stores everywhere.

Popular sizes in rich-glowing jewel colors.



Jet Black • Moonstone White • Shocking Garnet • Star-Sapphire Blue • Canary Diamond.

MABS OF HOLLYWOOD puts your figure under smooth, sleek control... yet free for action... and comfort! This is functional-fashion, the unique principle of design which distinguishes all MABS-created undergarments and water wear

A SCULPTURED CLASSIC
BY MABS OF HOLLYWOOD

Copyright 1945, Mabs of Hollywood

Kodachrome by Edward Jacobsen

DANGER!

PARFUMS

CIRO

Warner's

Le Gant* Sta-Up-Top*

THE ULTIMATE IN FINE CORSETRY

Won't Roll Over - Won't Ride Up

The Bra is a Warner's ABC Alphabet*

*Reg. U. S. Pat. Off.
Pat. No. 2,136,742

Dorothy Gray Flamingo inspired this **Cole of California bathing suit—California Authentics print** on **Brighton Fabric.**

Copyright 1946, by Dorothy Gray Ltd.

distinctly **masculine** • *decidedly* **correct**

award of merit for dad

Reward him on Father's Day (June 16th) with something signed *Sportsman*, from a man's world. Select the gift set that includes his favorite grooming essentials . . . in bright bottles and bowls that sing of far woods and waters. Your special gift—of cherished memories—every day refreshed.

Sportsman

GROOMING ESSENTIALS

In handsome wood capped bottles with full-color reproduction of sports paintings by famous American artists; Shaving Lotion, Cologne, Hair Dressing, 4 oz., $1.50; 8 oz., $2.50. Talc, 75¢, $1. Shaving Bowls, $1.50 and $2.50. Sportsman Gift Packages, $2.00 to $10, Plus Tax. At Better Stores. JOHN HUDSON MOORE, INC. • 663 FIFTH AVENUE, NEW YORK 22, N. Y.

*and everybody loves him (he does too..!)

cotton seersuckers and cords . . . single or double breasted 17.50

Godchaux's

OF NEW ORLEANS

Beauty in the AMERICAN TRADITION

American designers create for the American woman. Dress by Claire McCardell; jewelry by Trabert & Hoeffer, Mauboussin; coiffure by Mr. Paul of Michael of the Waldorf; background, New York skyline; complexion by Barbara Gould. Definitely Beauty in the American Tradition.

So ARDENTLY ADMIRED, that rich summer-kissed loveliness ... and so easily yours with a Velvet of Peaches complexion!

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Barbara Gould Liquid Velvet of Peaches	$1.50
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Barbara Gould
NEW YORK

To Make a Sheath for Beauty

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In this one drink is the romance of many drinks. Your first taste recalls the boldness of fine brandy. Then there's a delicate smoothness suggestive of a rare liqueur. Its body, deep and rich, recalls the taste of great American-made whiskies.

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Life is pleasant with

PLANTATION

PLANTATION MANHATTAN—Pour two ounces of Plantation into a cocktail shaker. Add ½ ounce each of Dry and Sweet Vermouth. Put in ice cubes. Stir, don't shake. Strain into glass, serve with cherry.

PLANTATION HIGHBALL—Put ice cubes into a ten ounce highball glass and pour in one and one-half ounces of Plantation. Fill the glass to the brim with sparkling water. Stir well.

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PLANTATION DISTILLED PRODUCTS, INC., PHILADELPHIA, PA. LIQUEUR 86.8 PROOF

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This summer, more and more brides are observing the lovely custom of serving the "groom's" cake at the wedding table. And the cake they choose is most frequently Hoenshel Brandied Fruit Cake, dark and fragrant, as tradition dictates . . . a "perfect union" of glace fruits and nuts, richly blended with aged brandies and wines.

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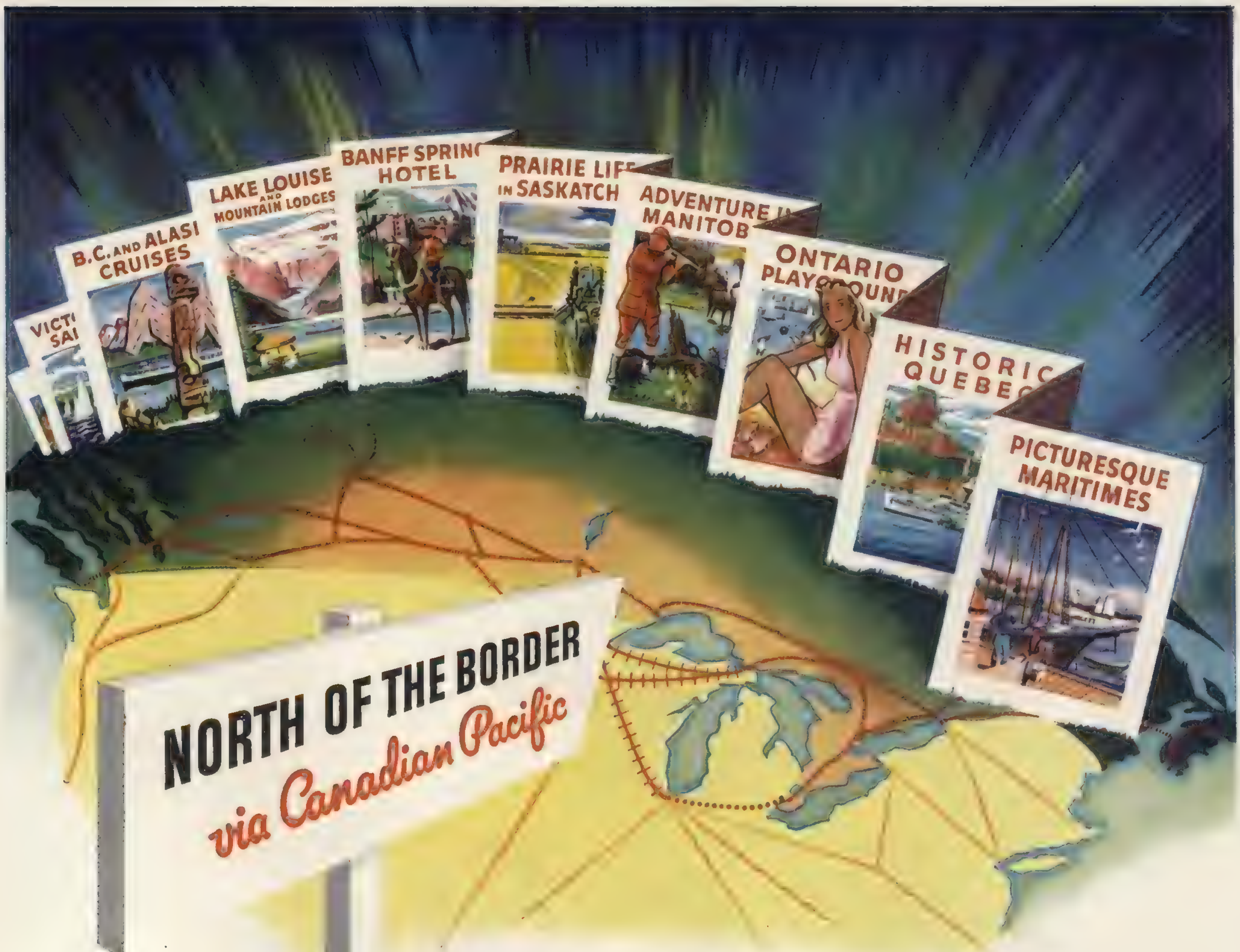

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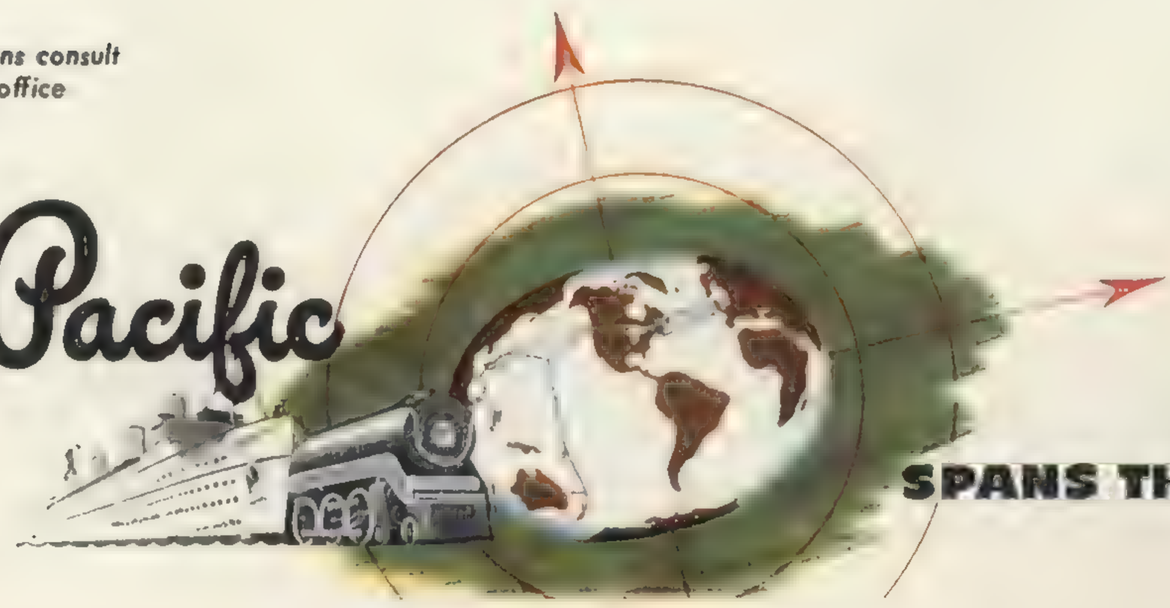

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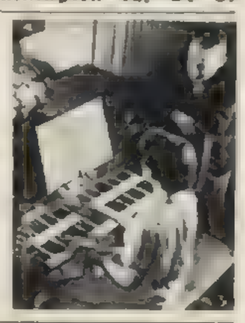

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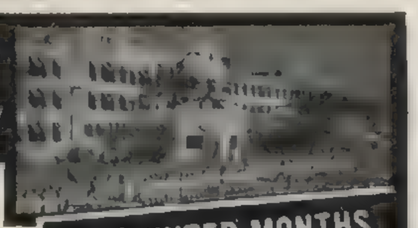

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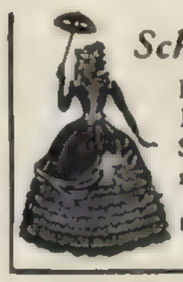

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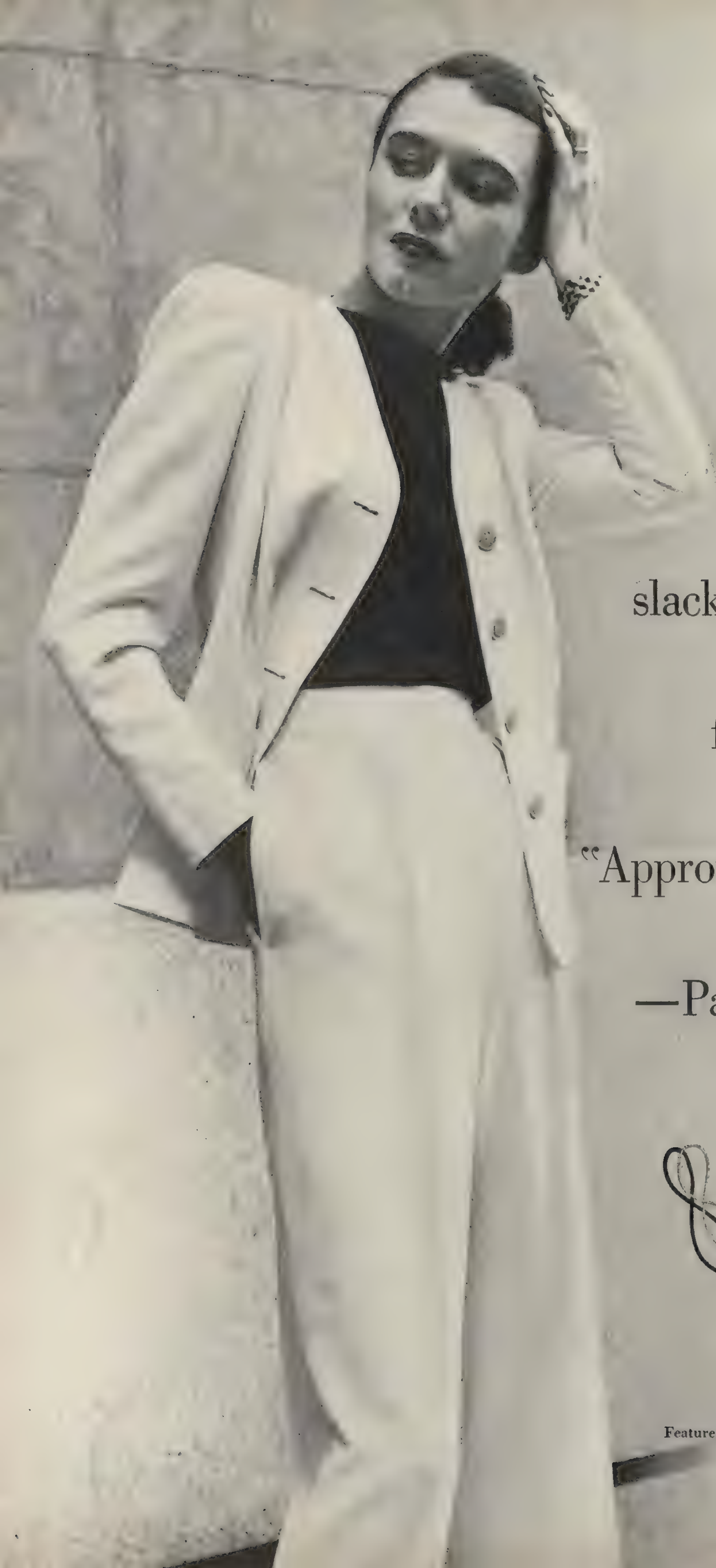

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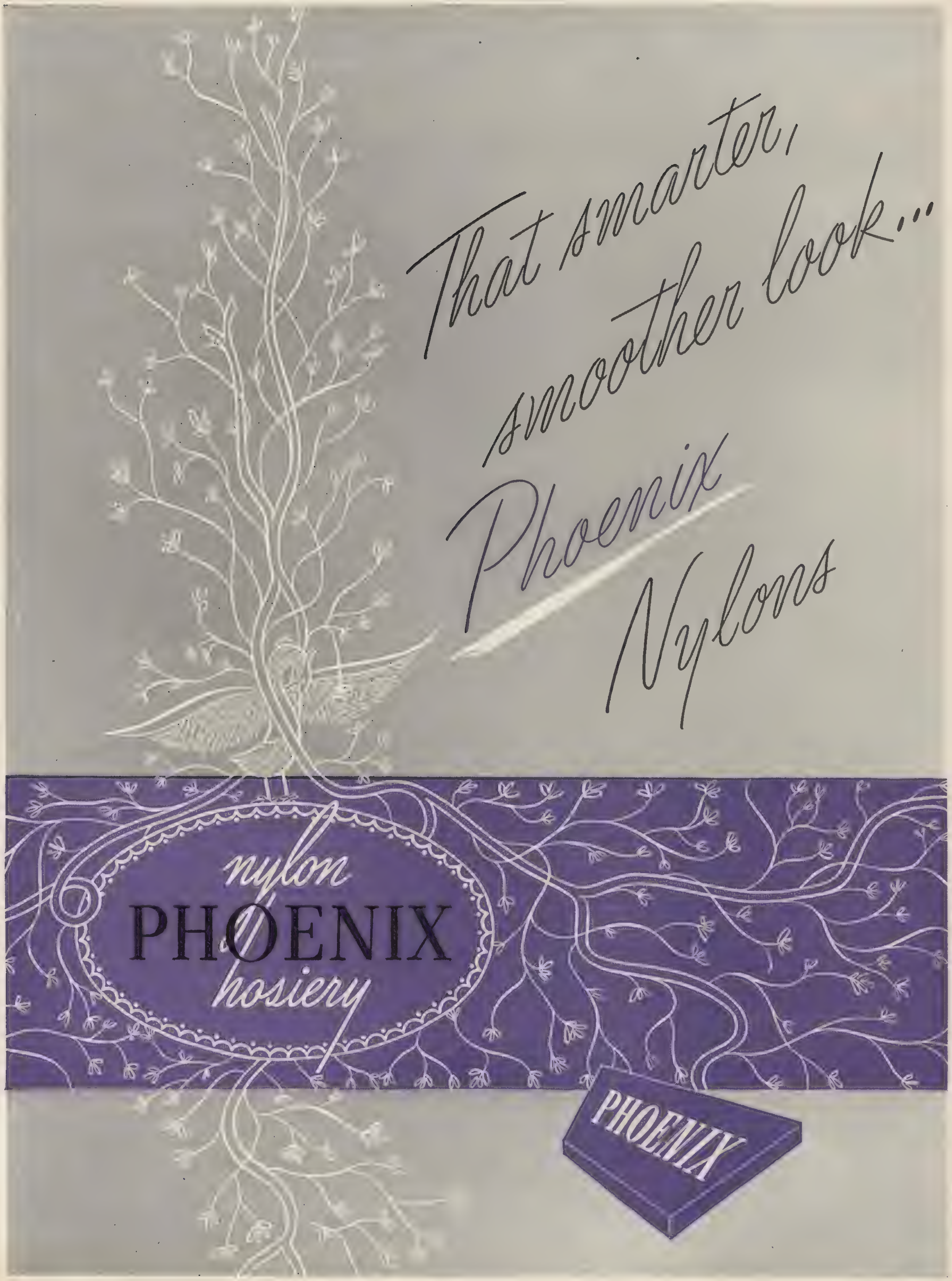
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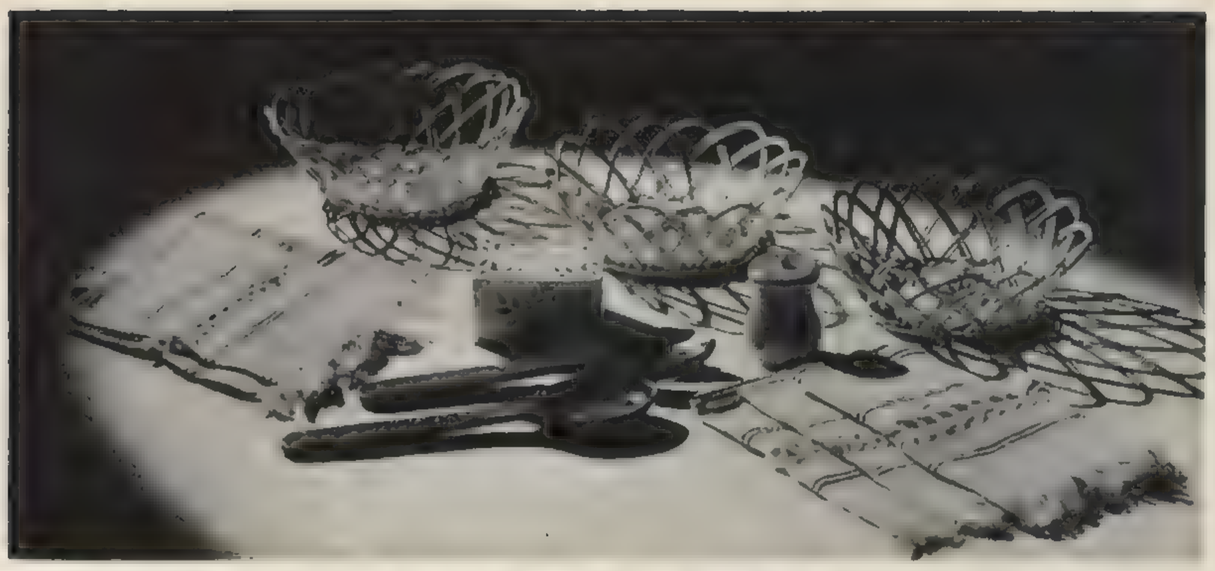

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Creole Delicacies, Inc.

632 Saint Peter Street
New Orleans 16, Louisiana

STYLE ... AND A TOUCH OF GENIUS

★ gay barefoot sandal in Blue, Red, White, Apple Green, Black or Brown Goatskin and in Natural Chamois.

Mail Orders Filled
Add 25¢ for Handling

J&J Slater

JOHN SLATER, *Pres.*

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1511 Connecticut Ave., Washington
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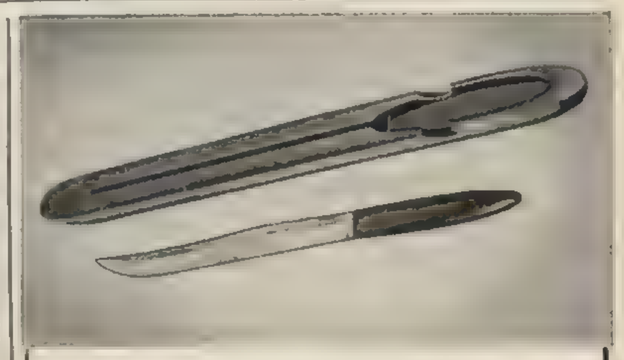


"Mrs. Slicer"

The carving knife goes feminine! 12½" long, with slender, concave ground, keen slicing blade, it's light and easy to hold. Fitted in gracefully tapered wood block to match handle—walnut, mahogany or rosewood finish. Abrasive stone sharpener on bottom. **$5.**

MAIL ORDERS—*Delivered free within 150 miles*

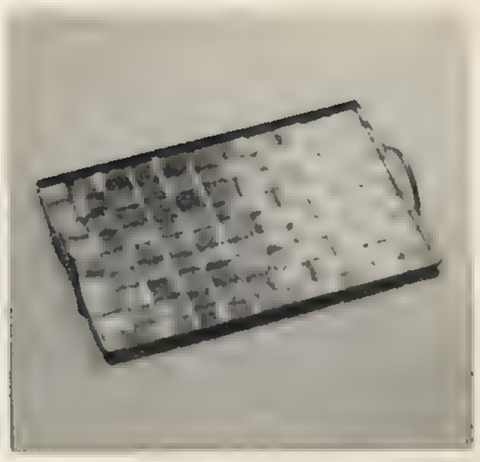
ASK FOR BOOKLET "V-1"

Hammacher Schlemmer

145 EAST 57TH STREET, NEW YORK 22, N. Y.

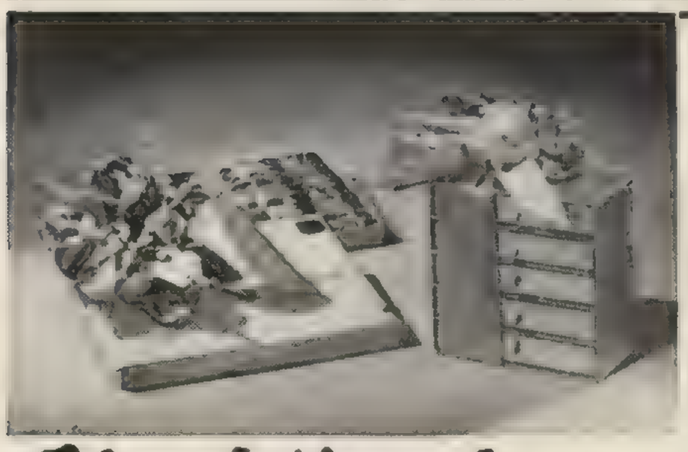
Hound ...learns new tricks

Evolution of the safety-pin: this is its newest and handsomest phase. Larger-than-life, in 14-karat gold; hung with a golden disc. The pin is $35; discs are all sizes, shapes and prices...you choose the one you like, then have it studded (as here) with your own unset stones, tiny jewelled charms, miniature treasures. Seaman Schepps, 399 Madison Avenue.



BAKER

Gleaming strips of copper... hand-woven to make the floor of a big flat tray with arched copper handles. $15...from Americraft, a little shop at 903 First Avenue, staffed with artisans who turn their own ideas into one-of-a-kind silver jewellery, leather bags, parchment lampshades—all right there.



Thanks for a Lovely Week-End

Five-drawer Surprise Chest trimmed with ribbons and a rose, brimful with Alice Marks' special candies, stuffed fruits, nuts, sweet biscuits. **$10.50**

Large Box contains Alice Marks' special candy assortment, irresistibly decorated with satin ribbons and flowers. **$8.50**

OTHER BOXES FROM $1.25

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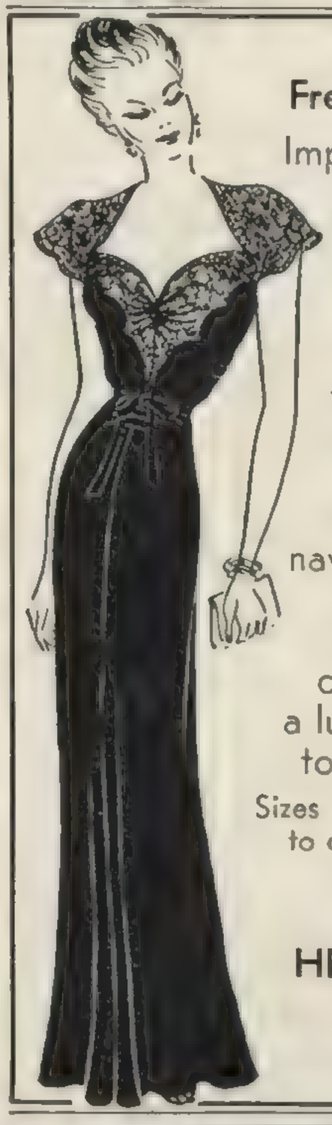
Genuine lucite in glorious colors of red, old rose, light blue, dark blue, green, canary or crystal clear,

frame alone . . . $20.00
fitted with Calobar green or Lugene blue lenses . . . $25.00

ALSO MADE TO YOUR PRESCRIPTION AT LUGENE Inc.

604 Madison Ave. at 58th St.
1058 Madison Ave. at 80th St.

*Reg. Trade Mark

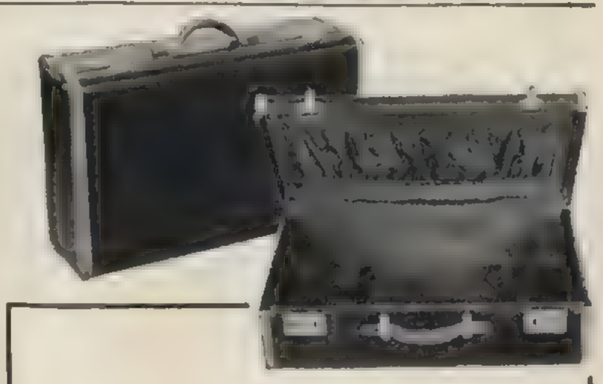


In the French Tradition

Imported French lace over intriguing peach satin-back crepe. Could anything be more worldly, more beautiful? Black, brown, navy, grey, powder blue, light blue or white combined with a luxurious dyed-to-match crepe.

Sizes 12 to 20 or made to order. Evening or cocktail lengths.

GERTRUDE HEANEY KANE
Fourteenth Floor
745 Fifth Avenue
New York City



FOR GAY JUNE TRIPPERS!

Lady's smart Overnite Bag, 18" or 21", strong, brown striped airplane cloth with brown leather trimming; also in leather-like material—navy blue with brown leather trimming, and in solid brown; heavy leather binding, silk lined, ruffled panels, two (2) tie tapes, two (2) locks, sturdy slide handle. State second choice.

O.P.A. price, $12.20 plus 20% tax
Our price, $10.95 plus 20% tax
Postage Prepaid

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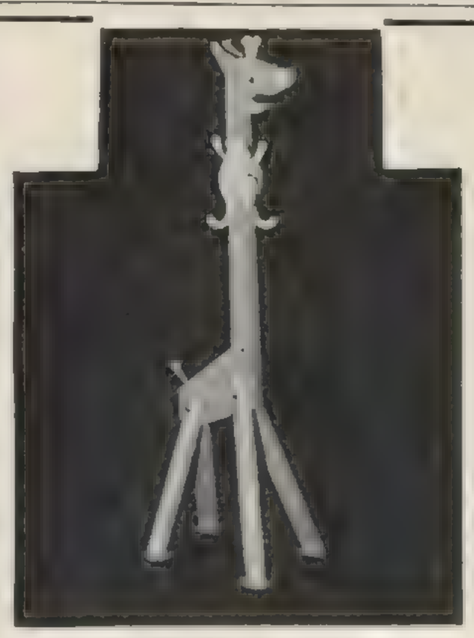
561 Amsterdam Ave.
Dept. V New York 24, N. Y.

In four divine skin tones
$2.00 *plus tax*
Alexandra de Markoff
Salon • 642 Fifth Avenue, N. Y.

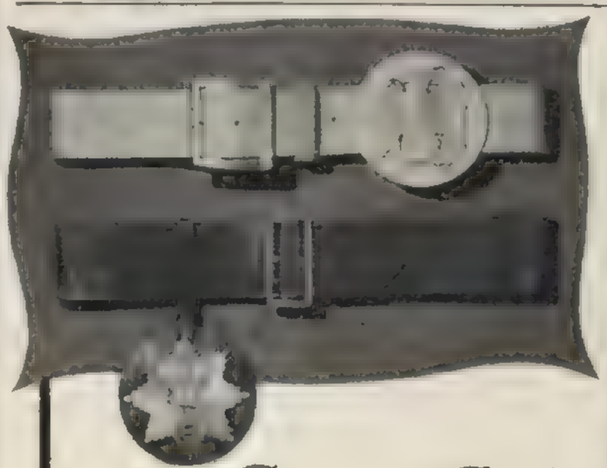


CHILD'S CLOTHES TREE

What child wouldn't like to hang up his clothes on this fascinating child's costumer? A neat trick on your part to encourage neatness. It is an unheard-of giraffey-looking animal which stands sturdily on its four spread feet. Lots of places to hang garments. Painted pink and blue to add that decorative note. 44" high. $6.95 express collect, or $7.95 postpaid in the states.

WRITE FOR CATALOGUE

EDITH CHAPMAN
168 East 33rd St., New York 16, N. Y.



Accent Belts

"Yankee Doodle"—Top grain bridle cowhide, natural color, American Eagle insignia, brass buckle. **$6.75**

"Windsor"—Black or russet calfskin, brass buckle and royal insignia. **$9.75**

2 inch. width. Sizes 24 to 30

Mail orders filled promptly

Ellen Cole Fifth Avenue

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Are you getting the RIGHT permanent?

We use every method... but our expert analysis will first determine which is best for YOUR hair texture... so you'll glory in a softer, more lustrous, longer-lasting wave!

Hair styled by the contour-flattering wizardry of

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Lovely to look at...delightful to wear!

Imported—Just arrived—

BEDJACKET custom-made of finest Swiss eyelet embroidery, beautifully trimmed with ruffles of lace. So feminine . . . so flattering, with new sleeves that can be pushed up to wide puffs. **$21.95**

NEGLIGEE of fine rayon crepe, beautifully custom tailored with generous lap; contrasting binding and handsome monogram on sleeve. In three lovely colors . . . tapestry blue, dusty rose, poppy red. Just the thing for that long week end.

Specially priced **$39.95**

monogram may be had on sleeve or pocket. State choice.

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LINENS TROUSSEAUX LINGERIE

660 Fifth Ave., N.Y.19 3rd Floor only

Shop

Addenda for summer living. Graduated bowls...a salad series in high-glow natural mahogany. Basically, they're set on a sterling silver foundation. The wood is from Haiti, the bowls from Plummer Ltd. (734 Fifth Avenue, New York 19). Fork and spoon are sterling-tipped at $6 the pair. The bowls are $18, $25, and $32.50, tax inc., for diameters 8 to 11 inches.

This handsome, leather-bound luggage is moulded plywood...strong *and* light. On the surface, it's brown-and-sand checks or a brown-tweed mixture, and *washable.* The big suitcase, $51.85; the hat and shoe case, $54.60; bottle case, $34.60 (plus tax). At Saks Fifth; Amelia Earhart luggage.

WHERE BEAUTY IS *Personalized*

Your permanent, so deep, long-lasting—
Your haircolor, beautifully tinted—
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HAIRDRESSER

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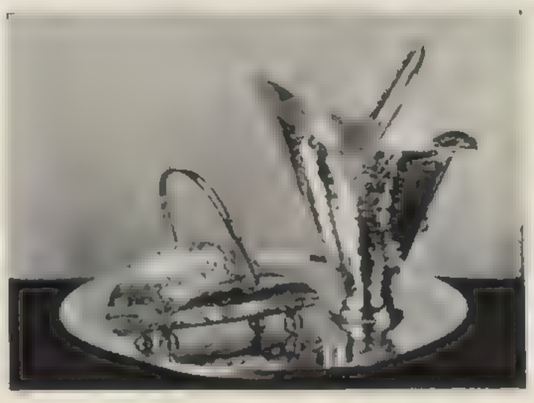

HAND MADE
Cigarette Set

The woodbasket cigarette holder and coal scuttle ash receiver are burnished, *hammered copper,* highlighted with lustrous brass handles and bases. The tray, 6⅛ inches in diameter, of burnished copper, may be used as a card tray. Unique, individual gift for the bride's new home. You'll want a set too for your own. $15. Postpaid on receipt of check or money order.
No C.O.D's.

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SPECTATOR Cum Laude!

Marvel imported shoe, light as a blown kiss! Smooth white suede it is, adorned with blue kid or black patent leather. And up, up, up on a 5" heel, towering 1¾" platform. **29.95**

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Blithe little take-off on the sedate opera pump. Precious leather stuck with golden hue nailheads! Red, blue, tan or black calf. 21.95
Red or blue lizard.....27.95

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Platinum and diamond clip with fancy aquamarine drops . . . . . $2160.

Federal Tax Included
Brochure on Request

EDMOND FRISCH *Jewels*
336 PARK AVE., NEW YORK

Hound ...learns new tricks

This is the kind of pretty little bag that everybody needs sometime...for cocktails, quiet restaurant dinners. It's not too small, not too big; fine rayon bengaline, made with stand-out folds...like a black tulip. There's evidence of a nice attention to details, too...in the metal frame, rayon satin lining. By Rosenfeld; black, blue, brown ...$35. Bergdorf Goodman.

Cigarette-lighting has been the object of a lot of serious thought, it seems...and the result, here, looks to us like the ultimate in efficient firemakers. It's small, squared, windproof; and at one touch the top snaps up, the flame burns bright. Made of dural by Hollis; $6 at Gerlou...501 Fifth Avenue.

BAKER

Proud Matches

No one will have to ask you for a light if you have the Picture Matches because you'll always be waiting for a chance to show them off. Just send in any black and white picture or negative, any size, and it will be reproduced on the match packs with startling clearness. The original picture is returned intact. One subject to a box.

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CLEAN-OMIST
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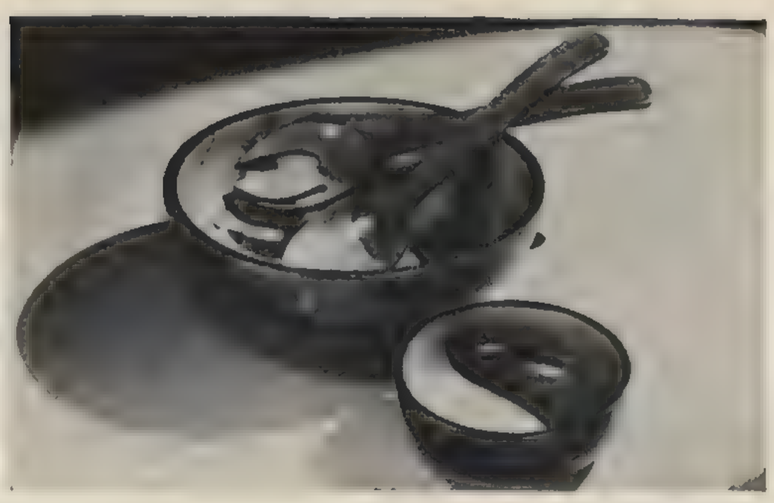

For your Salad Days

Gleaming two-tone mahogany. Made entirely by hand. 10-inch salad bowl, 12.00. Fork and spoon set, 3.00. 5½-inch individual bowls, each 2.50.

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striped cotton for mother-to-be camouflage.
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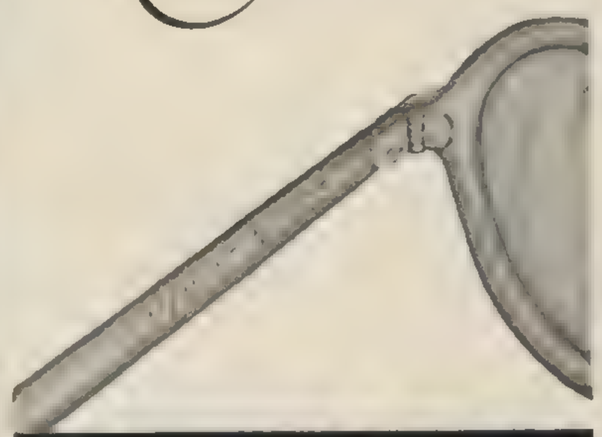

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LIZARD OR ALLIGATOR (GRAIN)
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Here's the perfectly practical gift that's truly different and personal! It comes in green, red, black, brown or navy with handles, hand stitching and Scotty bookmark in contrasting color. Fits the average size book. First name or initials sewed on free.

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Name .....
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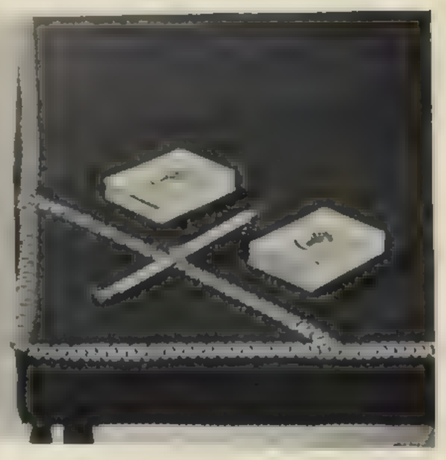
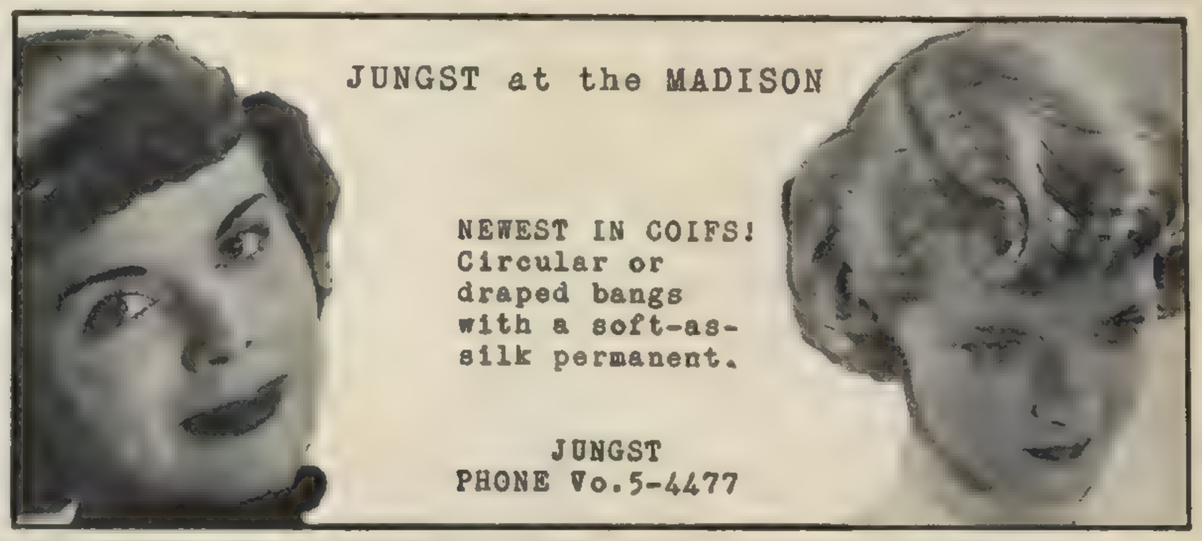
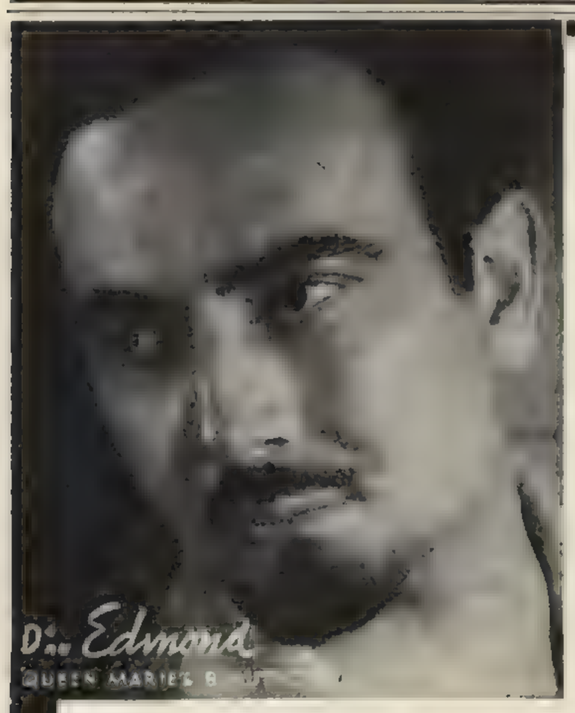
Good ground for bridge-players...a table-cover of braid-bound felt, made to measure; any colours. Regular (30 x 30) size, $5.95; outsize, $6.95. Write to B. and J. Haber, 233 W. 99. The washable cards have a crossed-swords motif (tournaments?). Two decks, $7. Eunice Novelties, 541 Madison.







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THIS STYLE . . .
May be worn singly or made up in double size, or as "Figure 8". $8.50, $10.50, $12.50, $15.00. **ONLY $7.50**

Long Falls—Curls or Page Boy } **$35.00 and up**

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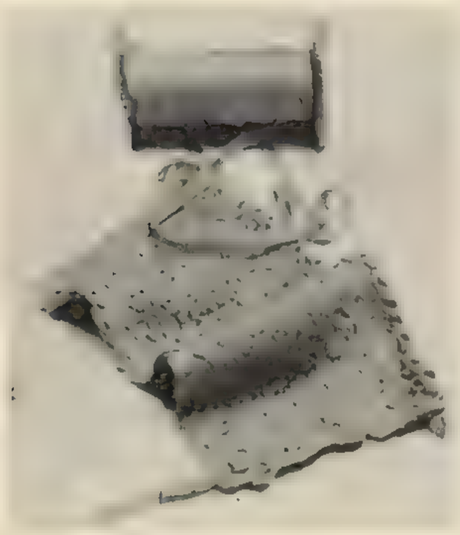
Madame Love — The ORIGINAL and ONLY Madame Love Shop } **31 E. MADISON ST, CHICAGO 2, ILL.**

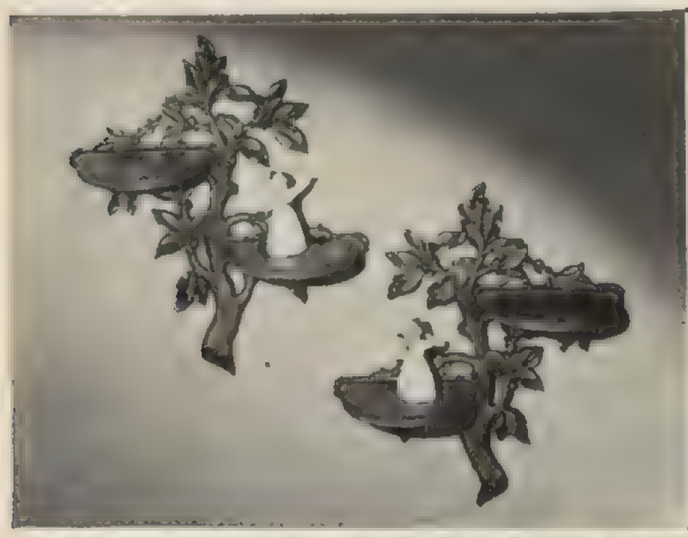
Hound ...learns new tricks



Ribbon-knitted suits, dresses, blouses. You can make them yourself, and it's all very light labour. Alice Maynard (558 Madison) will teach you the knack, make up directions to your measure and fancy, and even block it—this your own *chef d'œuvre.* The rayon ribbon in pastel colours. Cost of materials, $22.50 for a blouse, $44 to $55 for a dress.

Brass ring, front and centre ...on a twice-brass-buckled belt of hand-sewn, hand-finished calf. Notable: the good wearable width, the variety of colours—yours might be black, blue, red, green, russet, or tan. This nice thing is from Luxenberg Tailors, 485 Madison...for 23- to 32-inch waists. $7.50.

BAETS



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Brighten up that wall space with these decorative wall brackets made of pressed wood, mahogany finish. Overall size 9¾" x 11½" each. They make an excellent gift idea!

$5.95 the pair
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Goldwaters
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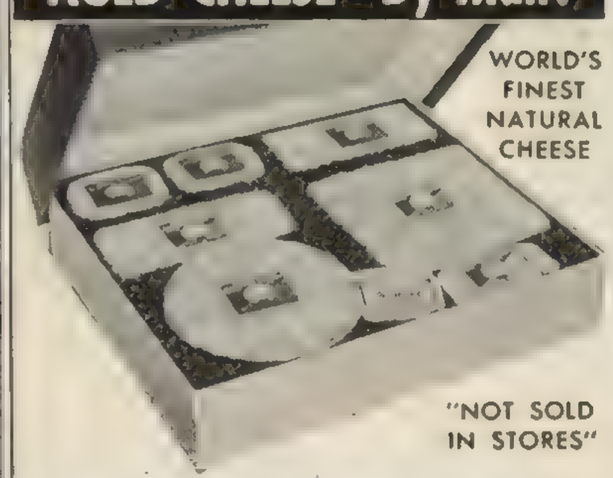

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Shop

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Shadow and substance...discreet lacings, a wisp of silk, a few light bones, and there you are, wasp-waisted (see page 152, Vogue, May 15). These busks (*guêpieres* in the French, if you're interested) all come from Paris in weekly shipments to Joseph Berle, 20 East 57th Street, New York, 22. As for a *belle poitrine* that, too, is easily arranged. You can be sculptured to order.... There are velvet-sheathed piano cords at the base of the artfully and beautifully worked bras. One or two visits are usually enough for a specialist's fitting. The imported busks are $40, the brassières range from $16.50 to $25. All on the 14th floor.

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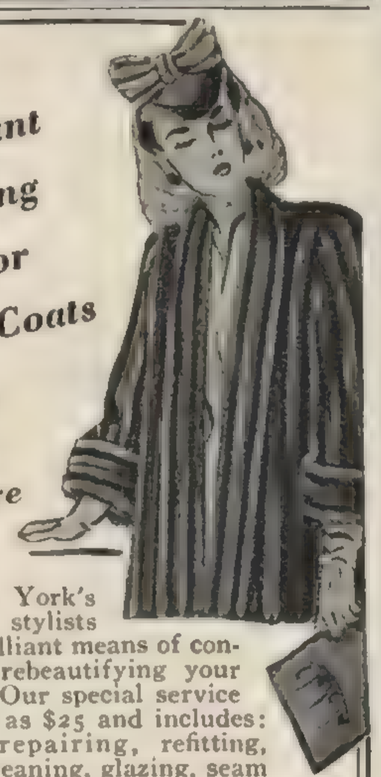

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Hound ...learns new tricks

Mr. Jungst, at the Madison Hotel (15 East 58th), is a man who does very pretty things to very short hair. Here: two views of his current (and choice) late-day and evening coiffure, an elegant arrangement which involves a curving, all-the-way-back part; soft, clustered swirls (cool for summer, too).

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JOHN RUBEL SALON, SAKS FIFTH AVENUE, NEW YORK, N. Y.

Shop

The cap-coiffure you see here is a this-summer version adapted from the 20's...one of the things Charles Bock (20 East 57th) does best. Smooth and curled-under, with brief bangs over the brow...a young frame for young faces. *And* consider its talent for summer living...short, controlled, it's a fine cool alternative to swept-high braids or a Psyche knot.

One of the better ways to tell time...a neat little 17-jewel Croton watch, set in a basket-weave bracelet. What looks like a buckle on the side (dangle-end and all) is actually a lock arrangement that makes it fit any wrist. All 14-karat yellow gold...$210 (tax included) at Stern Brothers, 41 West 42nd.

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Hound ...learns new tricks

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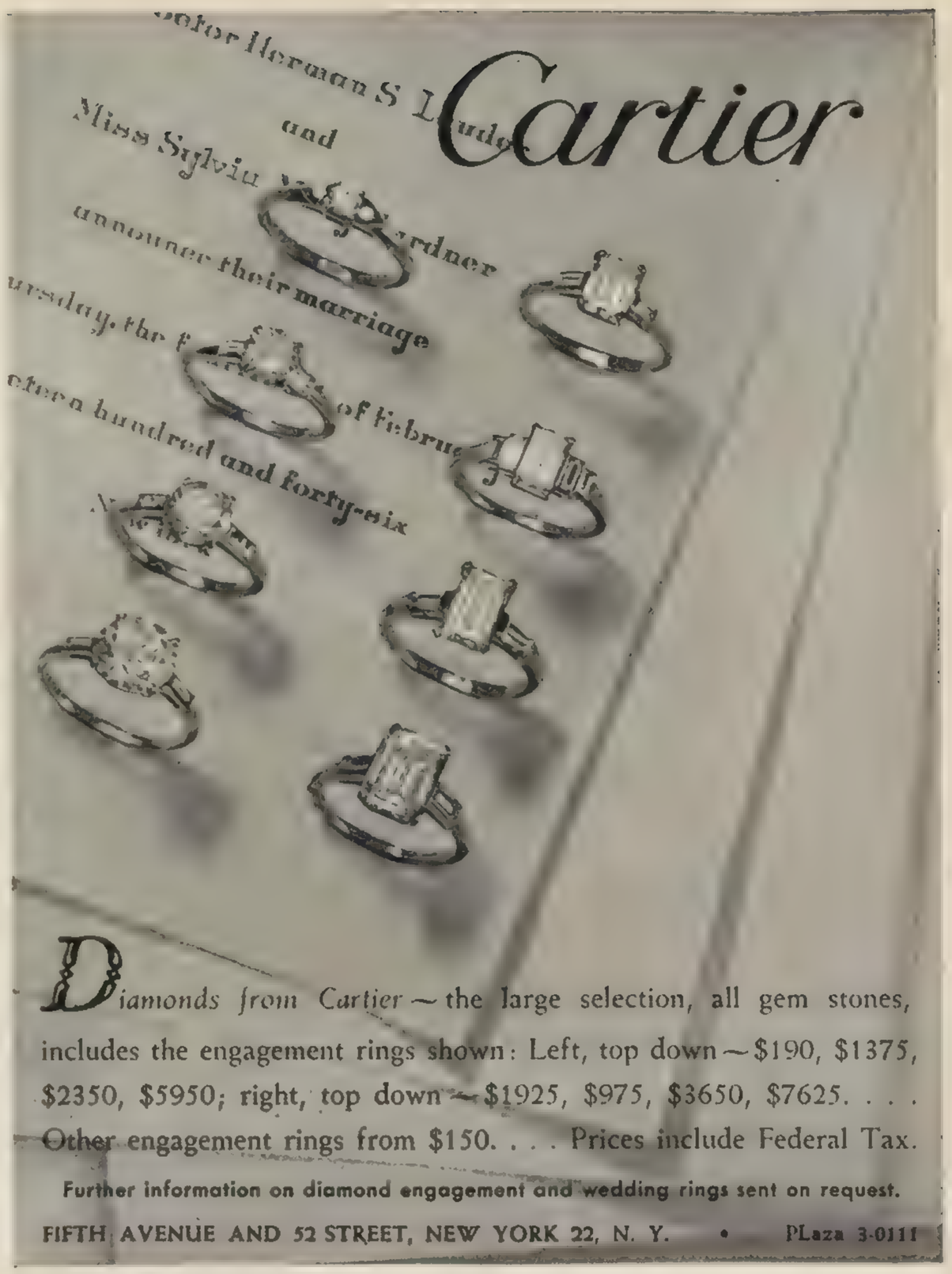
Wrought iron pattern from a country gate, or prancing peasants from an old block print...or perhaps from an ancient cookie or butter mould. All this is printed in sometimes two, sometimes three colours, on a linen or cotton background. These European designs are meant for your upholstery, for your curtains, or for a swirling, countrified skirt. Hearts, cows, and Tyrolean churches, too, even toy soldiers for a child's room. These original fabrics cost from $3.25 to $7.80 a yard, depending on your preference as to material, design, and width.... And you can find them at Liebhold-Wallach, 57 East 57th Street, New York 22, on the third floor.



Diamonds from Cartier — the large selection, all gem stones, includes the engagement rings shown: Left, top down — $190, $1375, $2350, $5950; right, top down — $1925, $975, $3650, $7625. . . . Other engagement rings from $150. . . . Prices include Federal Tax.

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An impression of The Waldorf-Astoria by Ogden M. Pleissner

When the sun comes out

SOME carefree day, you'll head back to Manhattan.

Back to church-bell chimes along the Avenue, the rustle of programs at Broadway musicals, the ring of dimes on the Fifth Avenue bus.

And, to crown it all, back again to The Waldorf-Astoria! There's a world of luxury within the hotel—shops, restaurants, entertainment; security, privacy, quiet in your own quarters. And just outside, *New York!*

The Waldorf-Astoria

PARK AVENUE • 49TH TO 50TH • NEW YORK

When a *SLIP* becomes a social error...

switch to *Mary Barron*

Because two letters, dated exactly the same and of equal merit, described this embarrassing episode, we have sent a check of $50 to Patricia Johnson of Salisbury Mills, N. Y., and another check to Nellie R. Herron of Rushville, Indiana.

"Slip up" for the Queen! She was chosen "Queen of the Prom". As she sat on her throne the assembled guests could see that her slip had climbed up under her sheer dress. What could be more embarrassing!

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ANNOUNCING

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TO BE DISTRIBUTED BY A SELECTED GROUP OF LEADING HOSIERY MANUFACTURERS OF AMERICA

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**U. S. Patent No. 2388649*

Here is exciting hosiery news for the women of America. A new and improved type of nylon hosiery, identified by the SEAL OF THE DANCING TWINS will soon be produced by a licensed group of leading hosiery manufacturers.

This New Style No-Seam Nylon is the most important innovation in hosiery since the advent of nylon itself! Never in any type of hosiery has such sleek beauty been combined with such perfect fit and comfort. It banishes twisted seams forever! No longer need you worry about that out-of-line look at the back of the leg. It provides new smoothness and wrinkle-free fit across the ankle and instep.

In walking comfort it is unsurpassed by any other type of sheer stocking. Its quality is assured by a nationally known testing organization, which maintains consistently high standards of fabric, craftsmanship, fit, comfort and lasting wear.

Don't be disappointed if you can't get a pair of these wonderful stockings right away. Every effort is being made to speed their production, but it may be midsummer before the first of them appears . . . and perhaps fall before they are produced in quantity.

Remember, the New Style No-Seam Nylons are worth waiting for. They are new in style, new in perfection of fit and comfort, new in sleek, no-seam beauty. Look for the SEAL OF THE DANCING TWINS.

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just four ounces of loveliness . . .

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BY FLEXEES*

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*reg. trademarks

summer's

burning question

Don't shun the sun, this summer ... even if you prefer porcelain prettiness to dusky beauty. You can have either with Monteil's sun preparations. The light or dark shade of MONTEIL'S BRONZÉ BEAUTY BALM or SUNTAN SENSITONE LOTION will make you look tan while you're getting tan. MONTEIL'S TAN-PRUF LOTION will keep you fair if you want to stay fair. MONTEIL'S SUN TAN OIL will turn you gypsy-bronze without burning.

Germaine Monteil

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AMERICAN, BRITISH, FRENCH
EDNA WOOLMAN CHASE
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vogue

incorporating Vanity Fair

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RAWLINGS

COVER: *There's a new light on summer evenings—this neat-headed cloche, this shirtwaist dress take exception to rules and go out at dinner-time. The hat (by Madame Reine) because it is silk satin, pale as a pink pearl, wears a great jewel. The dress because of its whispered elegancies: the summer-white, the plunging neckline, the understated way it carries a ransom of jewels. B. H. Wragge design in Juilliard rayon crêpe. $30. Bonwit Teller. Hat and dress, Neiman-Marcus. Add a pink satin belt. Rubies and diamonds from John Rubel. New: her face powder, the pink on her lips, and the echoed pink background—Schiaparelli's sweet shade, "Paris Pink."*

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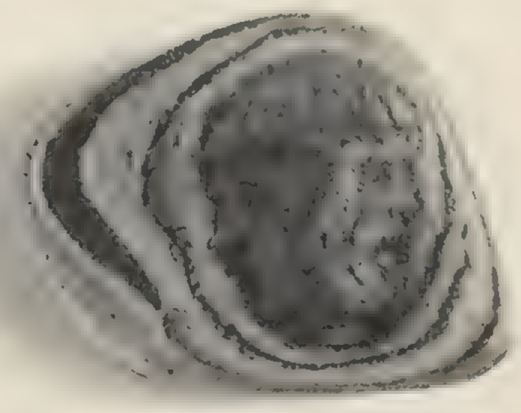
summer living

Out you go...in anything on four wheels. A back-issue out of storage. A demobilized jeep. A friend's four-wheeled friend. Clip along past strapping trees that were only eye-high when you saw them last...*Out you go*, for al fresco eating—lots of people for lunch or dinner, with one hot dish, one cold dish, and the children at the table...eat less bread to give more to the hungry of Europe...*Out you go*, to round up the countryside for a mass-assault on ragweed. The new chemical 2-4D sprayed on ragweed between now and August first can stop pollinization of ragweed, which should prevent ninety per cent. of the hay fever wreckage... *Out you go*, for new ideas: meet the whiskey-gin shortage with a good rum drink. A light rum Martini, very dry. A rum julep with dark rum poured over cracked ice...*Out you go*, city or country, in thin-strapped cottons for day with evening-dress décolletage for coolth; wear your hair in a tight bundle off the back of your neck; a wash of sun on your skin. Make accessory-changes via the shoes in your wardrobe—one natural Shantung suit takes on different shades of meaning with russet walking shoes, bare black sandals, bright satin Matadors grazed with gold kid...*Out you go*...way out, perhaps. Travel agents are talking air-service between Montauk and Wall Street, Easthampton and Newark, Wherever and the city. Charter services are open for Martha's Vineyard bookings, for quick runs up to the Cape...*Out you go* to spectate sports: there'll be good tennis, good polo...the Newport to Bermuda race, two Mackinac races on the Great Lakes...You'll go for a drink at the newly-opened Stadium Club at Yankee Stadium to hear, during the seventh-inning stretch, talk about players, averages, the Mexican League raiding our leagues for talent...Harness racing, revived at Roosevelt Raceway, spreads across the country with a rash of fans, is strong at Santa Anita...*Out you go*, to listen to music in the thin night air, at Ravinia, Robin Hood Dell, Hollywood Bowl, Lewisohn Stadium, on the banks of the Charles. *Out you go*, where summer *is*.

NEW ROAD COMPANY. A summer hood with flying streamers to shelter your hair, muff your ears. White rayon straw cloth; by Suzy, U. S. A. About $6. Saks Fifth Avenue; Harzfeld's; Thalhimers.

HERBERT MATTER



Summer symbols: like the pebbles you might find on a summer walk, Eugène Berman's paintings on stones.. shown this spring at the Hugo Gallery.

Summer: Day

For the village atmosphere of cities in summer: bare-top dresses with jacket to cover them, made for long daylight that merges into twilight...prints in modern design, fresh and versatile...little suits, worn with village-or-city protocol... and the pleasant city-summer paradox of long-sleeved dresses worn with burnished bare legs.

Summer summary: town. 1. Navy-blue rayon broadcloth singlet dress, about $35. City-protocol jacket, about $23. Saks Fifth Ave. 2. Natural silk Shantung suit, $135. Rayon crêpe blouse, $45. Nettie Rosenstein design. Bonwit Teller. 3. Raw silk dress by Joset Walker...long-sleeved, 1946 style. $45. Lord & Taylor. 4. Coin dotted rayon Shantung dress...give it a scarf to add colour. L'Aiglon design. $9. Lord and Taylor. 5. Two-piece tunic dress in beige Hope Skillman chambray. Adele Simpson design. $40. Lord and Taylor. 6. Clean cut navy-blue cotton suit-dress with swinging lines. $30. Altman. 7. Sun yellow and black silk print to wear with summer-black touches. By André d'Aulan. $155. Milgrim. 8. Grey Onondaga rayon Shantung suit. By Capri. $50. Bergdorf Goodman. 9. Black rayon crêpe dress with a day or dinner décolletage. $45. Jacket, $18. By Rose Barrack. Altman. 10. Simple dress...fashion plate print. Rayon crêpe. $115. At Hattie Carnegie. 11. Striped cotton peplum dress. Designed by Susan Wayne. $18. Bloomingdale. 12. Banner-striped cotton dress with a ruff at the neck. Herbert Sondheim design. $40. Franklin Simon. 13. Bare top dress and jacket by Maurice Rentner; pure silk print designed for Filene's "New England Revelation." About $150. Also at Bonwit Teller. 14. Deep-sea green cotton chemise dress. $30. Altman. 15. White American linen suit. Adele Simpson design. $75. Saks Fifth Avenue. 16. Linen-weave rayon sun-or-dinner dress, $23. Covering jacket, $10. By DeDe Johnson. Lord & Taylor.

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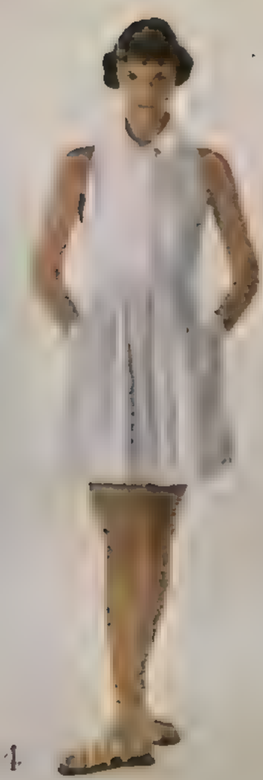
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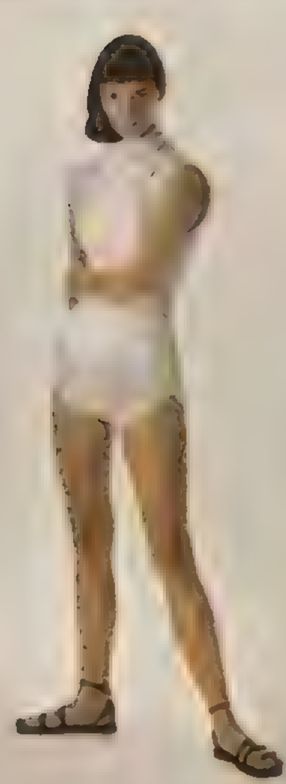
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PENN

Summer summary: play.
1. Nylon sea-suit by Brigance. $25. Lord & Taylor.
2. Celanese rayon jersey beach caftan. $15. Altman.
3. Navy-blue rayon-wool-cotton jersey bra; beige cotton shorts. $17. By Joset Walker. Lord and Taylor.
4. Bareback rayon gabardine tennis dress. Townley design. $20. Henri Bendel.
5. Black wool jersey bra, $6; diaper shorts of Everfast cotton print, $14. By B. H. Wragge. Bonwit Teller.
6. Black jersey top, $15; rayon Shantung drawstring slacks, $15. B. H. Wragge design. Bonwit Teller.
7. Celanese rayon jersey sea-suit. By Claire McCardell. $23. Lord & Taylor.
8. Sweater, $14; shorts, $10. Abercrombie & Fitch.
9. Striped wool jersey, $15. Shorts, $9. Bonwit Teller.
10. Skinner spun rayon tennis dress. $17. Peck & Peck. Add your own leather belt.
11. Orange rayon gabardine over-all shirt, $14. Bergdorf Goodman. Your shorts.
12. Rayon broadcloth top, $10. Cotton knee-pants, $13. By Frances Sider. Best.
13. Beach coat of the future, designed for Coty's fashion show by Tina Leser.
14. Orange spun rayon shirt, about $5. By Petti. Bloomingdale. Your shorts.
15. Linen-weave rayon overshirt; black shorts. By Ciro. $13. Franklin Simon.
16. Bra, $6; fullish shorts, $10. Wesley Simpson spun rayon. Bergdorf Goodman.
17. Wool jersey top, $10; shorts, $10. Saks Fifth Ave.
18. Everfast cotton shirt, $8; spun rayon shorts, $8. By B.H. Wragge. Bonwit Teller.
19. Royal blue Soap 'n Water spun rayon play suit by Carolyn Schnurer. $15; underpants, $6. Altman.
20. Rayon faille sea-suit by Jantzen, $13. Bloomingdale.

• All sandals except those in numbers 2 and 19, designed by Aldo Bruzzichelli.

Summer holiday symbols: sea flora and fauna in one of Eugene Berman's shadow-box arrangements, from his recent show of paintings and objects.

Summer: Play

For beach, terrace, deck, court, and cabaña...

the news in brief of summer, 1946; twenty variations,

sometimes bare, sometimes covered,

but almost always very leg conscious.

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PENN

Summer summary: night. 1. Rayon Shantung evening dress. Joseph Whitehead design. $90. Henri Bendel. 2. Pure silk dinner print. Ceil Chapman design. $70. Jay Thorpe. Daché hat. 3. Everfast striped black on blue chambray country-party dress. $20. De Pinna. 4. Sequinned table-cloth-check dress. Capri design. $50. Saks Fifth Avenue. 5. Short evening dress in brown. Verney rayon faille. $40. At Bergdorf Goodman. 6. Bustle-back Verney rayon faille evening dress by Ceil Chapman. $40. At Altman. 7. Rayon Shantung halter-neck dress. Dorothy Korby design. $9. Arnold Constable. Hat, Hattie Carnegie. 8. Ballet-skirted Cohama 1-denier rayon dress...pretty to dance in. By Emily Wilkens. $25. Bonwit Teller. 9. Directoire manner dress of eyelet embroidered cotton batiste. $125. Altman. 10. Black pure silk dress; Nettie Rosenstein design. $125. Bonwit Teller. "Vie Parisienne" hat, by Daché. 11. Moulded rayon jersey dress by Adele Simpson. William Winkler fabric. $70. Bergdorf Goodman. 12. Green silk Shantung evening blouse and skirt... try with colour-intense slippers. $195. Mady Martell. 13. Sculptured beige silk dress to balance a party hat; Nettie Rosenstein design. $145. Bonwit Teller. 14. Sequinned rayon crêpe print Empire evening dress. $125. Saks Fifth Avenue. 15. Short spun rayon evening dress, inspired by the new film, "Duel in the Sun." By Marjorie Montgomery. $18. Lord & Taylor. 16. Rayon-and-nylon jersey terrace dress, tied on one shoulder. Wear with gilded seraglio sandals, jewels. By Huxley. $20. Russeks.

Summer: Night

For your life on midsummer nights: real evening dresses again for

resort life and country-house drawing rooms...short décolleté worn with dinner hats

or full evening coiffures on city summer nights...the short dinner dress in print...

gilded bareness for city terrace or country patio evenings.

Summer symbol: dancing girls, done in the

painter Eugène Berman's new technique...an elaboration of the

children's game of ink blots and folded paper.

1. Lacy, jewelled cuff of gold by Dielle; $700. Printed scarf by Cadwallader; $13. Lord & Taylor.
2. To float over a dinner dress: sequin butterflies on skin-colour silk; $150. Lord & Taylor.
3. New jewel, new location; spectacle frames of gold, $200 to $500. From Clairmont Nichols.
4. Curve of navy-blue fur-felt, calf shoulder strap. Bienen-Davis bag; $29, plus tax. Saks Fifth.
5. To package your waist: wide gold kid band, gilt peppered. By Criterion; $23. Bonwit Teller.
6. How to please any city dress or suit: white cotton gloves by Shalimar; $2.50. Franklin Simon.
7. Straw bag, natural for summer colours—and lots of room to rent; $50. John-Frederics.
8. Red calfskin bag, hollyberry touch for summer travel. By Rosenfeld; $65, plus tax. Altman.
9. Blue-and-white striped gilet of Hope Skillman cotton; by Jennifer. $8. Lord & Taylor.
10. Whopping beach bag of striped Guatemalan cotton. By Midtown; $19. Henri Bendel.
11. Grey handkerchief linen gloves by Daniel Hays; $2.50. Initials extra. Lord & Taylor.
12. Saddler's belt, all straps and buckles to tug a waist in to 0. $20. Miller's Equestrian Shop.
13. Coming, your waist is held with blond leather; going, with striped webbing; $25. Phelps.
14. Pure silk square by Midtown; $10. White doeskin gloves by Superb; $7. Bergdorf Goodman.
15. Ice-grey satin evening bag as shirred and tucked as an elegant ball-dress; $53. By Lilly Daché.
16. Hands and arms of burnished gold: long, beautifully worked satin gloves. $23. By Lilly Daché.
17. Red, white, blue spun rayon square by Glentex; $2. Doeskin gloves by Acme; $5. Altman.
18. Pigskin bag with metal-tipped base; very luggage-like, $27.60. Abercrombie & Fitch.
19. Dinner gilet of gold raw silk with a smattering of gilt sequins; $45. At John-Frederics.
20. Gilt-piped white satin Matadors. By Capezio; $11. Neiman-Marcus; also Lord & Taylor.
21. Hood, belt, or scarf: black-and-white cotton, slightly sequinned. $33. John-Frederics.
22. Little suède pouch to have always at your side. Literally. $7.50, plus tax. Bonwit Teller.
23. Satin and gold kid evening sandals. By Palter de Liso. About $23. At Bonwit Teller.
24. Natural pigskin belt, with built-in tees, room for cigarettes and lipstick; $9. Lord & Taylor.

Summer sums

The summer place of accessories is head to foot,

beginning with that best accessory, a sun-warmed skin.

Then: what you choose, how you wear it, what it totals

in colour and interest...is the creative part of Taste.

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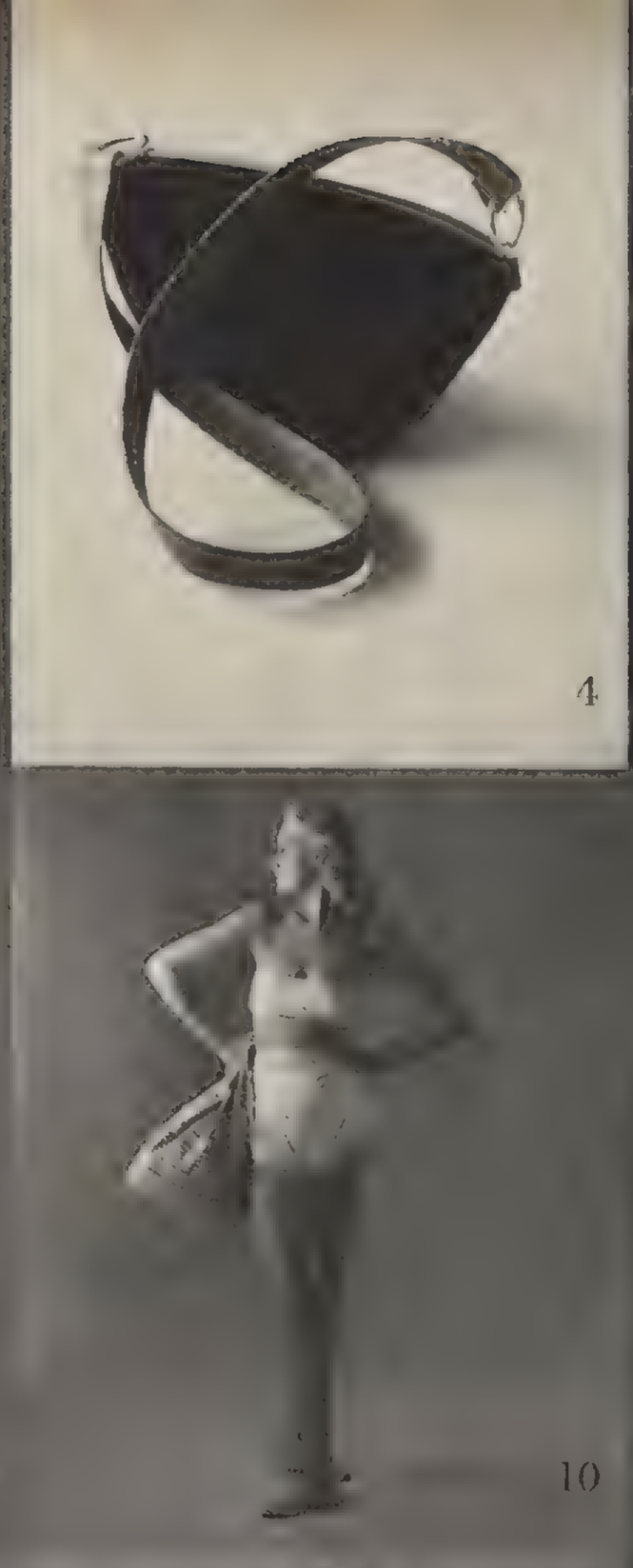
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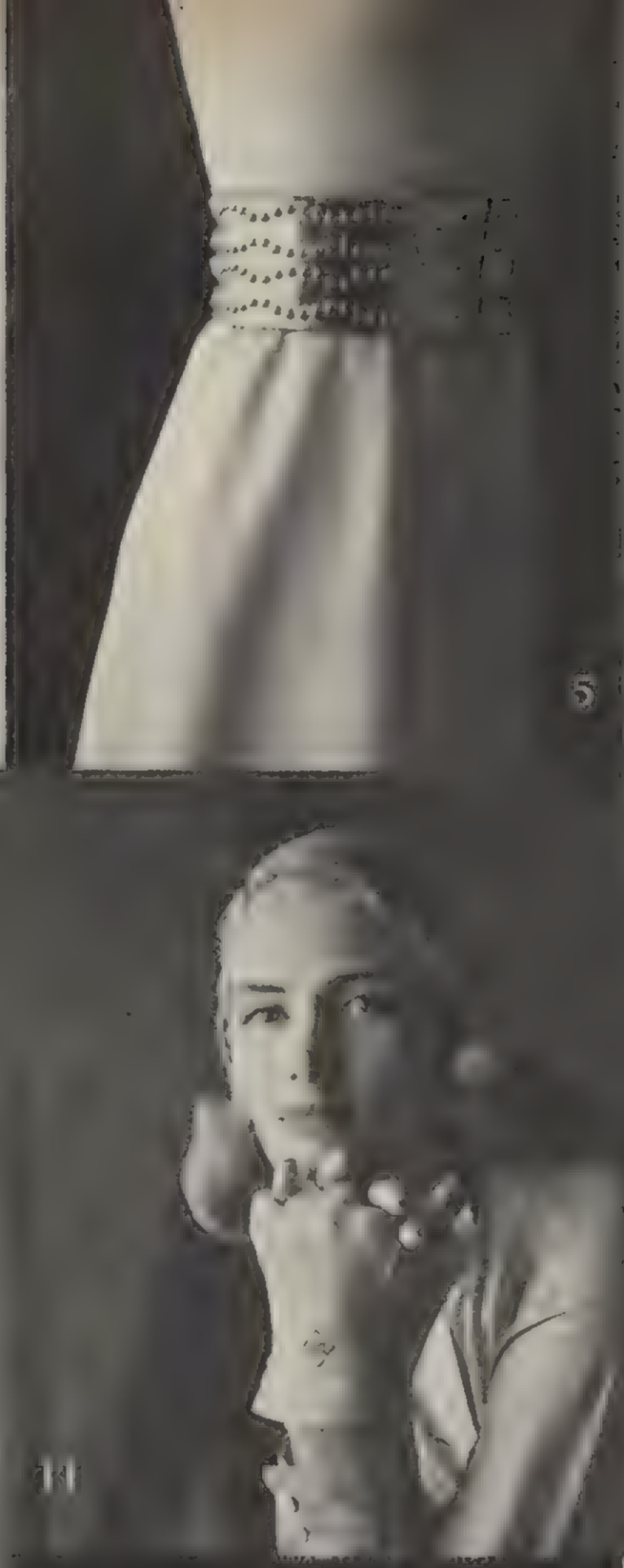
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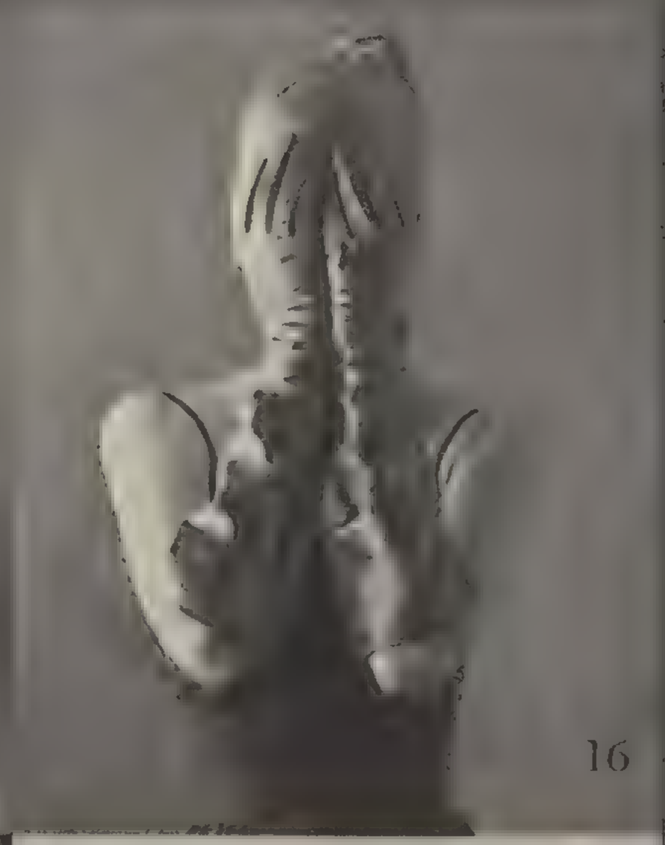
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Summer summary: city hats. 1. Straw bonnet edged with rayon velvet, circled with a small garden. Made to order; Sally Victor. 2. White straw cloche; velvet band, crisp daisy-clump. By Jeanne Tete. $30. Bonwit Teller. 3. Creamy straw, coffee taffeta; for noon, afternoon, after that. Made to order; John-Frederics. 4. Black straw saucer-bonnet with ruching, one rose. $28. Saks Fifth. 5. Dinner hat: black straw, yellow satin ribbon, yellow feathers. Made to order; Mme. Pauline. 6. For city or country: a young leghorn roller; brown grosgrain. By Brewster. $10. At Altman. 7. Set-back sailor; straw braid, bright-blue ribbon. $13. Knox. 8. Deep-brimmed beige straw, like rough lace; brilliant flower-circle. $35. Bergdorf Goodman. 9. Edwardian dinner toque; black felt, feathered, veiled, cocarded. Made to order; Walter Florell. 10. White Milan sailor filled with taffeta. Made to order; Braagaard. 11. Natural Shantung straw, black rayon taffeta. $33. Franklin Simon. 12. Side-dipped natural Panama; red-ribbon edge. $13. Stetson. 13. Sailor with a square crown, a bent brim; leghorn, black velvet. By Leighton. $13. Lord & Taylor. 14. Straight-set derby; stitched white felt, navy-blue grosgrain. Add veil. To order; Lilly Daché. 15. Natural leghorn straw; rolled brim piled with roses, dotted blue veiling. Made to order; Annas'. 16. Green gingham hat, gloves. To order; Florence Reichman. 17. A circle of black lace-patterned horsehair; open crown, rayon satin ribbon. By Miriam Lewis. $33. At Franklin Simon. 18. Many-coloured Milan. Made to order; Laddie Northridge. 19. Mid-summer brim; turned up, dipped low, banded with surah. Of Milan. Made to order; Reine. 20. Overlaid scallops of eyelet embroidery; velvet bows, open crown. Made to order; at Henri Bendel.

This summer's deep cloche...open

to show a circle of satin hair. Straw lace, pale green lilies. About $30.

By Howard Hodge. Stern's; J. W. Robinson; Himelhoch's.

Summer hats

The summer sun brings out city and country dresses with more and more

the same traits. Dresses to keep you cool and pretty, either place.

And often the one thing about a costume that says, unmistakably, Town—

is the flowering hat, the ribbon-garden, the circle of straw on your head.

Talents and tastes

MRS. FREDERICK B. PAYNE (opposite)

Pale blond and classically beautiful, Mrs. Payne is a Broadway figure behind the scenes... co-producer of the successful revue "Three To Make Ready," she plans to do a play next season with sets and costumes by Cecil Beaton. Her taste in clothes is the purest: she wears simple, tailored things by day...Grecian lines at night.

RAWLINGS

MADAME LILLY DACHÉ

Talking Through My Hats is the name of her newly published autobiography—an appealing account of her two vocations as a famous modiste, a successful wife. She almost invariably wears little dark suits, so good they melt into the background; the unity of well-designed coiffure and hat is the thing you notice.

MRS. CARROLL CARSTAIRS

Mrs. Carstairs has an impressive knowledge of French painting, a talent for clothes. She never changes her style; yet by some personal magic the cap of long hair, the put-together ensembles of blouse and skirt she wears both day and evening always look new, of the season, of the moment.

CECIL BEATON

MRS. WOLCOTT BLAIR

Mrs. Blair's talent for decorating distinguishes her New York apartment, her Palm Beach and Long Island houses, where she uses an unerring mixture of periods. She has a timeless style; wears Mainbocher's characteristic, understated clothes.

CECIL BEATON

MISS KATHLEEN L. HARRIMAN

For three years, Miss Harriman was hostess for her father, William Averell Harriman, at the Embassy in Moscow; before that she was in London for two years, as staff correspondent for INS. Now, in New York, she writes for *Newsweek*, covers the U.N. meetings with an unillusioned eye.

HORST

SEÑORA ADELA FORMOSO DE OBREGON SANTACILIA

Señora Obregon is a Mexican, a force in Latin-American politics; founded and directs the Women's University of Mexico. She is an author, a famous hostess, married to the architect Carlos de Obregon Santacilia; she wears the simplest suits, often with extraordinary hats.

MRS. IVA S. V.-PATCÈVITCH (Opposite)

Mrs. Patcèvitch is tall and slender, blond and British; included in her range of talents (writing, photography, cooking, travelling) is a talent for personal style. Her clothes are usually dark backgrounds for brilliant jewels; here Eric has drawn her in Adrian's arresting black crêpe and faille dinner dress, with a squared sweep of skirt.

Eric/46

Battles of Peace

Food

EARMARKED FOR FAMINE AREAS

MANY of us would like to wrap up a saved slice of bread, tie it with string, and mail it directly to someone starving in a far country. In that way it is easy to see in the mind's eye the value of the saved slice. It is harder to visualize, but cheaper and more effective, to get the slice of bread in another way to the hungry. If you do not buy the extra loaf of bread, the baker does not buy it from the wholesaler, the wholesaler does not buy the flour from the mill, the miller does not buy the grain from the grain elevator. The Government then can buy the grain, ship it to foreign countries where it is baked and the slice of bread gets to the hungry.

The United States has been hurt in its honour, for we have failed to supply our quota of grains. This failure goes back to the people and their Government, both too slow; the people because they could fob off their own slackness by saying the Government hadn't told them the desperate situation; the Government by saying that the people had not shown a willingness. Neither realized the immensity of the requirements; in addition the Government underestimated the extraordinary rate of consumption of food here; everyone ate more than the Government expected.

As in any emergency the first step is to share rations. The word *sharing* is important. To share properly in this country means in the end specific government action. (Already too slow, the Government agencies failed until April 19 to limit the amount of flour to be milled; failed to decide upon the Certificate Purchase Plan and bonus on wheat and corn to be paid to the farmers until the stocks of wheat and corn had dropped to the lowest level in years.) Specific government action means rationing and/or requisitioning. No one knows whether rationing will ever be done in an election year. (Requisitioning has already been planned for the 1946 wheat crop—but that is not *now*.)

Hunger, to our shame, is a cliché in the world. Everyone has seen photographs of children, everyone has heard appeals. It is not a sign of personal generosity to give up extra slices of bread. It is not altruism. It is duty, honour, morality. Food has become a matter of politics, national and international. But food is not a decent subject for political and financial manœuvering. It is a subject that must remain simple and human as well as international.

This is what can be done by the individual. Save bread, flour, all wheat products, rice, and corn. Save fats, butter, margarine, lard, oils, and turn in to the butcher the waste fats of bacon and other meats. Save on dried beans. Cut down on all this food. Cut down on canned goods. Conservation is a merely longer way of saying self-denial. Decisions which in the long run may be more important than those made around the UN half-circled table must be made in the kitchen and in the dining-room.

Saving on food is the first step of the program, but there are two lesser ones: giving money and giving canned and packaged foods. The Emergency Food (*Continued on page 225*)

U.N.

SECURITY COUNCIL MEETING

FOR five months, the world has watched with some amazement "situations," "issues," "disputes" rise out of a new post-war diplomacy of open clashes openly arrived at. Places like Iran have, one year after V-E Day, the possibilities of new Sarajevos.

THE COUNCIL. To understand the U.N., it is necessary to know what the U.N. is not. It is not world government. It has no power to "govern" its member nations as Washington governs the forty-eight states. It is the coming together of nations and all their nationalisms "to save succeeding generations from the scourge of war." They have one central power —the Security Council. Peace is not guaranteed.

The Council has "primary responsibility for the maintenance of international peace and security." It has eleven members. The Big Five, the United States, Britain, Russia, France, and China, hold permanent seats. Three nations—Australia, Brazil and Poland—were elected by the General Assembly for two-year terms; Egypt, Mexico, and the Netherlands for one-year terms. Hereafter, non-permanent members will be elected regularly for two-year terms. The principle of making the Big Five permanent is to make them responsible for stopping war.

Any member nation may bring a threat to peace to the Council's attention. So may the U.N.'s chief administrative officer, the Secretary-General. Decisions of the Council need seven affirmative votes. Approval of the Big Five is necessary for decisions on all but procedural matters. The Big Power veto may not be used in the first stage of a dispute—discussion. The Council's powers range from attempting pacific settlement to diplomatic and economic sanctions; as a final resort it can use armed forces, which are to be kept "on call" by all nations, unless, of course, one of the big powers exercises its veto.

The Council held the first twenty-three meetings this year at Central Hall near the bomb-battered Westminster district of London. In March it moved to its interim American home, the converted gymnasium of Hunter College in New York's Bronx.

THE BIG THREE. The focus has changed since the U.N. charter or constitution was signed at San Francisco on June 26, 1945. Then threat to the peace meant Nazi, Fascist resurgence. Then small nations feared that the Big Powers might gang up against the "Little Forty-five." Now threat to the peace means bad relations between America and Britain on the one hand and Russia on the other. What is not heard at Council meetings is printed in large letters on the map of the Middle East and from Spain to Iran.

Following day-by-day plays *(Continued on page 196)*

Children

WHAT MAKES THEM TICK

IT looked like the basement of a scrupulously clean boarding house. The youngsters were in their best clothes. Their parents chatted stiffly among themselves as at a children's party. This was no party, however, but the waiting room of the New York Infirmary's Child Guidance Clinic. My guide on this first visit was a square-cut, pink-cheeked psychiatrist who hustled me into a small room filled with toys—guns, dolls, a doll house, blocks, crayons, clay, and building games. Dutch-born, her voice wore a thin coat of accent which only served to add emphasis and precision to her words as she showed me where to sit. A social worker in a long white coat stuck her head in the door; the doctor nodded to her, the clinic was about to begin.

As I sat too interested to make notes, the patients came in, one at a time. Some made their entrance like recalcitrant carpet sweepers, propelled from behind by a determined parent. This meant a first interview. Sitting back of her desk, the doctor was cordial but detached. Most mothers seemed as uneasy as their offspring, some even more so. Many had been referred to Child Guidance by one of the other clinics in the Infirmary; some had come because a neighbour had told them, "those doctors make them behave."

Jerrie's mother was a dumpy woman with a sweet, flat face that looked a good ten years older than thirty-five. Jerrie was a blond-haired child of six. There were two in the family younger than she, two older. "She's a good child," her mother said, "except, for the last three months she won't go to sleep without a light in the room or me sitting there beside her." The harassed mother went on to explain how as a result the other children—all of them shared the same room—were kept awake either by the light or Jerrie's yowls.

The doctor nodded. "So, and what have you done to try and stop this?" There had been spanking and punishment, with no results. Casually the doctor went on with her questioning, hardly noticing Jerrie's close scrutiny but none the less manœuvering a doll and a doll's tea set within the child's reach. She asked about the family. Was the father fond of Jerrie, was she his favourite? Who was? Did he have regular work? Did the mother work? Were the grandparents alive? How many rooms did the family live in? Was Jerrie obedient? Did the mother consider herself particularly strict? This went on for at least a half hour, at the end of which the doctor said, "Thank you...now will you wait outside? Jerrie and I are going to play."

After the mother left I was surprised to see that instead of playing with the child as she said she would, the doctor seemed deeply engrossed with papers on her desk. Then I noticed Jerrie's lips moving; she was *(Continued on page 217)*

Théâtre de la Mode...

THE opening in New York of the *Théâtre de la Mode* was a brilliant, bilingual crush. As a show, the *Théâtre* offers great talent in small packages—on doll-size figurines, against intricately-proportioned sets, current French fashion is shown, complete with jewels, coiffures, accessories to scale. The entire fashion industry of France, her great artists and designers worked it out to raise money for the rehabilitation of shattered villages. It was shown first at the Louvre, then in London, where it was seen by many thousands; can be seen, here, through June, at the Whitelaw Reid house, benefiting *L'Entr'aide Française.* *Opposite:* Opera scene by Bérard, all costumes by the Couture, extraordinary real jewels.

AMBASSADOR AND MME. BONNET, LUCIEN LELONG

MRS. HARRISON WILLIAMS

ACCESSORIES TO SCALE

LADY ABINGDON

BARONESS ALAIN DE ROTHSCHILD, MARQUISE DE LA FALAISE

MISS ANNE MORGAN

MRS. RODMAN DE HEEREN, WITH MME. MARCHAND, (PAULETTE THE MODISTE)

MR. AND MRS. THOMAS SHEVLIN

MRS. LYTLE HULL, A SPONSOR

DOLL'S HANDBAG

MLLE. BONABEL, M. ST.-MARTIN, WHO MADE THE WIRE FIGURINES

CHRISTIAN BÉRARD, WHO WORKED OUT THE MINIATURE-THEATRE PLANS

MME. JACQUES BALSAN, CHAIRMAN OF THE PREVIEW RECEPTION COMMITTEE, WITH COL. BALSAN

AMBASSADOR BONNET WITH MME. LILY PONS

DOLL'S BOOTS

HORST

This vibrant and highly decorative canvas—
"Les baigneuses au crabe"—
is one of Renoir's three famous "bather" compositions.
Painted with shell-like flesh tones,
it was completed when, at forty-three, the artist was reaching
the height of his powers.
It was at one time in the collection of Alphonse Bellier in Paris,
and was acquired in 1937 by Messrs. Durand-Ruel.
It has only once been exhibited
in the United States.

"THE BATHERS," by RENOIR. 1884. 22" × 26"

"Forn-ar-raz"

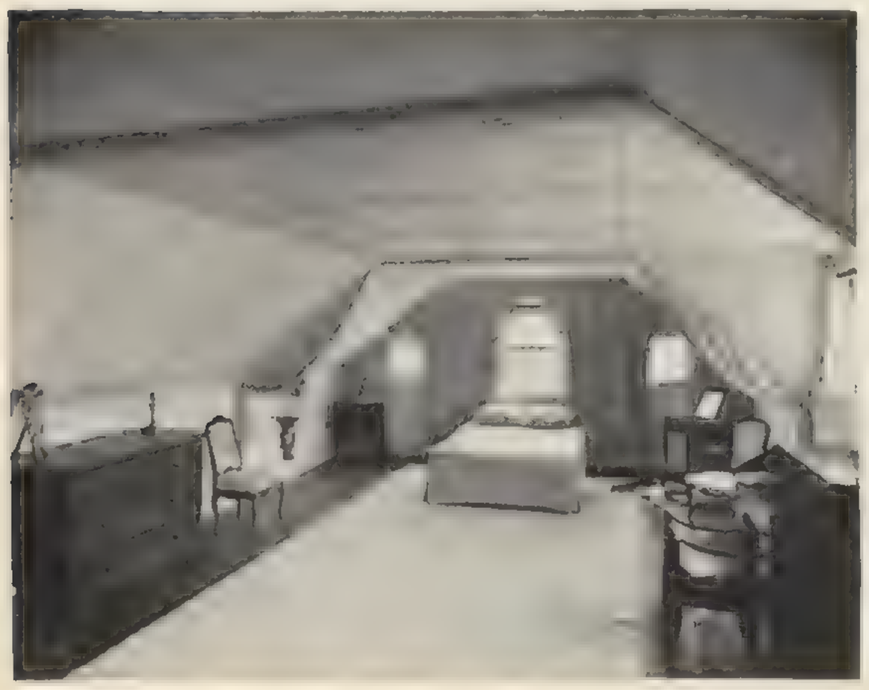
The Long Island house of Count and Countess Bouët-Willaumez

On the wooded North Shore of Long Island, Count and Countess Bouët-Willaumez have an enchanting year-round house—a mixture of Old French and Old American, with one very new detail: a terrace that is actually an outdoor kitchen, pantry, and dining-room. Count Willaumez, distinguished Vogue fashion artist (who signs his drawings R. B. W.), named the house "Forn-ar-raz," the Breton phrase for "lime-oven", as a sentimental echo of the name of his family place on the coast of Brittany. When he bought the Long Island land, it had only its ancient trees on it, a brook, a lake, a ramshackle barn and stables built in 1730—George Washington's horse slept here.

Now there are formal scrolls of entrance gates, and a small, simple modern wing. The stable, with its beautiful worn shingles, has become a big living-room, white, with a spare arrangement of eighteenth-century French furniture. The chicken loft, above it, is now an enormous bedroom. But the little *conte de fées* forest is unchanged—padded with ivy, moving with pheasants, wild geese, and swans. *(Other pictures on the next two pages.)*

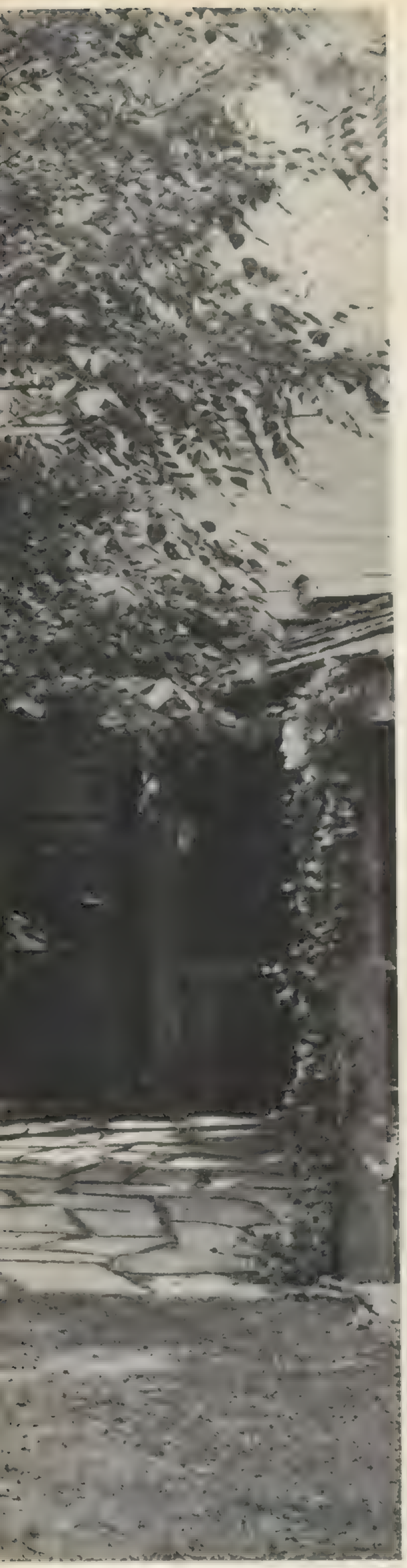
BALKIN

"Forn-ar-raz" *(continued)*



The old chicken loft is now a bedroom, with curtains ingeniously hung to soften the ceiling-angles.

In the living-room—a winter-dinner table, fine French chairs covered with yellow and purple cotton.



BALKIN

Opposite: *Countess Bouët-Willaumez cooks on the sheltered terrace. Huge fireplace with a spit and a charcoal grill.*

Built into the terrace wall are asbestos-lined cupboards with electric connections, china, cooking utensils.

At the right of the terrace—covered porch with refrigerator, sink, and space for a rain-check lunch or dinner.

The living-room, once a stable, keeps its old harness post, contrasts collector's-piece French furniture.

Entrance walk—at right, the 1730 barn, and a formal French row of garden urns.

Sun clothes and dinner clothes have more and more the same characteristics, as days grow longer. Left, *a yellow Chinese shirt, an ankle-length cinnamon skirt to dine in;* right, *the skirt plus a bare yellow top. For sun...either top with little cinnamon pants (not shown). All, Foreman rayon crêpe. Skirt and jacket, about $40; top and shorts, about $18. Altman; G. Fox; I. Magnin.*

Summer dinner

turntables

A beautiful, bare-shouldered dress (left) *for country or terrace dining. Black linen-like rayon sprinkled with embroidered field flowers and black bolero to cover up by day. Same idea,* right: *brown linen appliquéd with huge white dots. Under the bolero, a bare-shouldered décolletage. Both sun-or-dinner dresses from Elizabeth Arden's Fashion Floor; designed by Castillo.*

PORTRAITS *OF* PARIS

THE city was even more beautiful than remembered, a softly grey Impressionist vision of itself in the spring rain. Even though a column on the Hotel Crillon on the *Place de la Concorde* had caved in under snipers' fire during the street fighting, and a few statues had been melted down by the Germans—it all looked very much the same. One already knew about the lack of food, of clothes, of coal; that the streets were only beginning to be imperilled again by those tiny tooting little cars. What one had not realized, was how thoroughly France had been invaded, not only by Germans, but by hate itself—a hate which corroded and divided. One knew people were spent and sad, but one did not expect such lack of faith in each other or in any future. Almost every sentence was qualified by the phrase "*en principe*" a clue to the general feeling that life is precarious and nothing is certain but uncertainty. To the young this is particularly depressing for pessimism leads them to believe that there is no point in long years of studying for the professions.

Tragic inequalities were on all sides. A black market saps national morale, gives every luxury to those who can pay, provides a convenient existence for those who would rather cheat than work. People seemed too tired to shake off an evil system, too individualistic to merge their theories and pull together.

The crack which is circulating in French bistros is, "What did Blum say on arriving in America?" The answer: "*La faillite, nous voici!*" This dry humour in face of a desperate situation is typically French. Typically French, too, is that they were talking politics in the bistros. The French were always politically minded, but now their problems are so urgent that politics are not rhetorical issues or space on the editorial page, but the bread you stand in line for and the coal you haven't got. Politics are everywhere. People talk and write and argue politics—with facility, with brilliance, with despair. Politics are the mental food of Paris. A cautious diet consists of the elder statesmen, Léon Blum and Edouard Herriot; President Gouin is unexciting but competent fare; and the Communist leader Thorez solid excitement for strong stomachs. (The Communists in the Chamber of Deputies, prosperous in their new English clothes, arrive at the sessions in shining limousines. The old Conservatives, on the other hand, used to come by *Métro*, carrying rubbers and umbrellas.)

France must reconstruct existing industrial and private property, create new enterprises, adapt herself to new economic situations created through the post-war shifting of economic power; must meet with labour problems both economical and political. She needs coal. Although the national output has risen beyond pre-war level, this only fills a small part of her needs, since France always depended on imports. Until the Allied Control Commission in charge of Occupied Germany sends France more than the mere trickle of coal which is reaching her now, industry will limp along, power will be scarce, and homes will be fuel-less. The total importation of coal in 1945 was about 5,400,000 tons, compared to 24,000,000 tons before the war. Coal is politics. France needs raw materials. Her monetary system being (*Continued on page 222*)

Gouin

Herriot

Blum

Thorez

CECIL BEATON

Camus

ALBERT CAMUS is a philosopher, lecturer, playwright and novelist, one of the most important of the new French writers. During the war Camus was an editor of the Resistance paper *Combat;* today this slight, thirty-two-year-old Frenchman is the author of a Parisian hit play, "Caligula," of a controversial novel, *The Stranger.* Although in this book he stresses the absurdity of man's predicament, in his philosophical lectures Camus is far from despair, saying in effect that in the present crisis of man fear is the great enemy.

Flanner

JANET FLANNER is one of the great journalists in France. This American woman who writes in *The New Yorker* under the pseudonym Genêt, is read, believed, and quoted by English-speaking Frenchmen. Small-boned with dark eyes and white hair, she can be intellectually ferocious, is devastatingly witty, inevitably factual. In her book on Pétain she packed more truth in less space than appeared in the whole of Maréchal Pétain's trial.

Stein

GERTRUDE STEIN is respected by the French intellectuals, loved by the G.I.'s because she took the trouble to talk to them. This American woman has lived in France through two wars. In a new play called "Yes Is for a Very Young Man," she explained France's confusion, the gamut of its political beliefs—as they appeared in one family. She has just written a libretto based on the life of suffragette Susan B. Anthony.

HORST

Messiaen

OLIVIER MESSIAEN stands as the most controversial figure in modern French music. His work, giant in scope, is filled with unexpected rhythms, dissonant harmonies. Messiaen looks like a school teacher, is a church organist, professor of harmony at the Paris Conservatoire. (The Germans sent him to a Silesian prison.) In program notes, he writes, "Above all I am a Catholic musician...all my works are an act of faith."

PARIS is having a musical revival; kiosks are covered with concert announcements. There is a rash of all sorts of new publications—everyone is trying to express his opinions. Today there are one hundred and forty weekly magazines. The French art books are startlingly beautiful, most of them luxurious limited editions published during the Occupation as a kind of intellectual compensation for the misery of life. Theatres are packed no matter how mediocre the play. The ballet is a sell-out although still a little badly danced because the dancers rarely rehearse on their toes, saving precious ballet slippers for performances only. Among the Americans in Paris three have made a special place. Geoffrey Parsons, junior, because he is editor of the Paris *Herald Tribune*, a paper so full of integrity as to be acknowledged a force even by the Paris press; Janet Flanner, a literary Joan of Arc; and Gertrude Stein, who sits in Paris like a rock saying, "I believe in this place and in these people."

Poulenc FRANCIS POULENC is a brilliant composer, distinguished for ballets, chorals, and songs, often written to lyrics by contemporary poets Éluard and Aragon.

Jacob MADELEINE JACOB, the foremost trial reporter of France, is a small woman, dark-haired, and violent in her convictions. But her reportage remains free of malice, objective, and precise.

Beaudin ANDRÉ BEAUDIN, a well-known cubist, paints careful canvases full of orderly colour planes outlined in black against grey background; during the war he illustrated Resistance books.

Barraud HENRY BARRAUD is an important composer, the musical director of France's National Radio. His new piano concerto will be played by the N.Y. Philharmonic next season.

Mr. & Mrs. Parsons MR. & MRS. GEOFFREY PARSONS, JUNIOR. He is the editor of the Paris *Herald Tribune;* she was Drue Tartière, decorated by the British.

Aury DOMINIQUE AURY, a regular contributor to *L'Arche*, the brilliant new monthly founded during the Occupation by Gide and Camus, which is noted for its interest in foreign writers.

Prinner PRINNER works in wood and granite, carving out massive, archaic figures—strong, gentle, and lonely. Hungarian-born, a frail creature who has long lived and worked in one barren room, Prinner is now suddenly a storm-centre of interest in art circles.

Dominguez OSCAR DOMINGUEZ, a big, hearty, shambling Spaniard, is one of the best and best-known of the younger Surrealist painters. He is also a sculptor, makes wooden figures with moving parts that permit endless variations of form.

Rigaux JEAN RIGAUX, a comic whose fast patter is mainly political filled with double talk and Parisian slang. During the Occupation, he delighted Parisians, bamboozled the Gestapo, his pro-Resistance comments obscured by his agile double-jointed wit.

Geori-Boué MME. GEORI-BOUÉ is a brilliant lyric soprano, small and fiery, her voice tremendous in power and range. She made her début at the Paris opera in 1942; is now touring South America, will sing next year with the Metropolitan Opera.

Emmanuel PIERRE EMMANUEL, an outstanding young poet, writes with sweep, violence and disregard for Romanticism. A pre-war professor of philosophy, a Resistance writer, today he has a radio program for English-speaking consumption.

Ballet "LES AMOURS DE JUPITER" is a shocker of a ballet based on Ovid's tale of Immortal misdemeanors. Jean Hugo designed the archly simple sets and costumes. Shown above is the Leda incident, danced by two brilliant young stars, Roland Petit, Irene Skorik.

Sartre JEAN-PAUL SARTRE, a former Resistance writer, now leading exponent of the controversial French philosophy of Existentialism, is owl-like, dogmatic. Sartre's recent hit play, called "Huis Clos," is to be produced here next season.

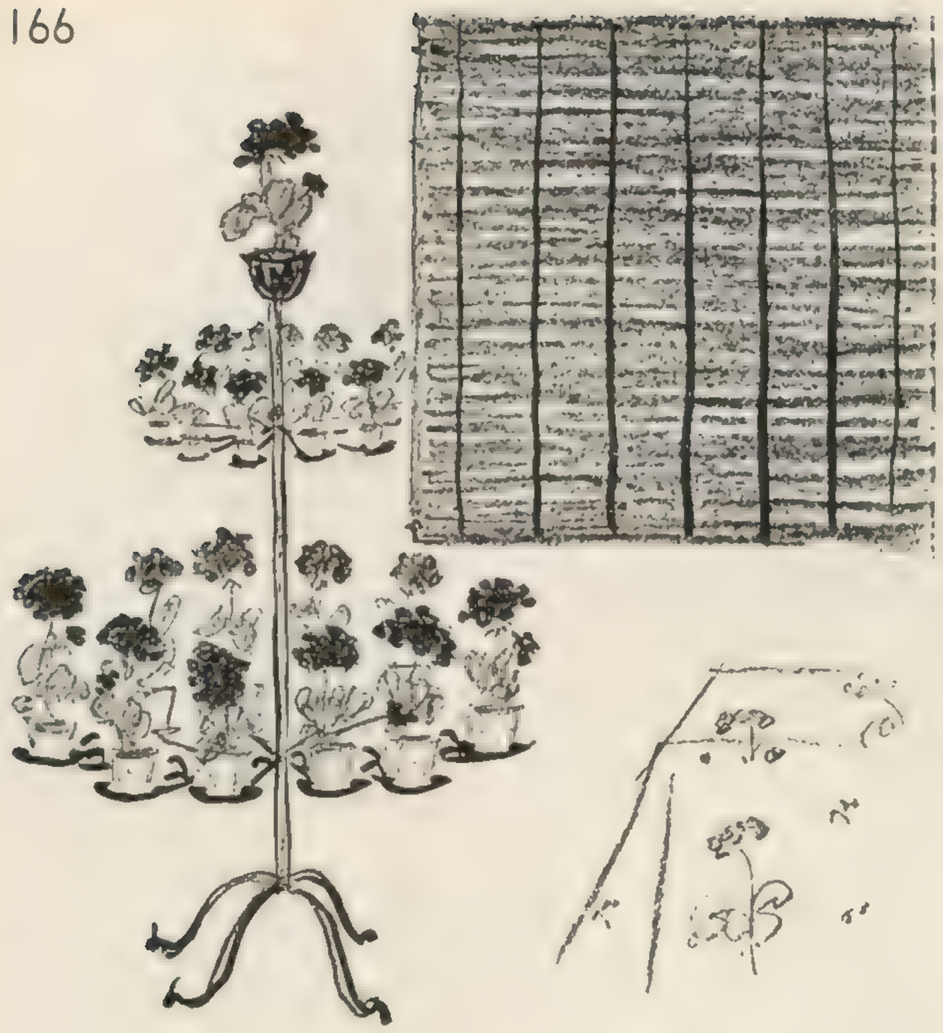
Marchand ANDRÉ MARCHAND, painter of dark-eyed, attenuated figures, slightly Byzantine in their origin, often flooded with golden green. His canvases are in every show in Paris; here are exhibited for the first time at the Pierre Matisse gallery.

As seen in Rio

Rio had a good look, recently, at the beauties of North America's made-to-order couture. Billed as a floor show at the Casino of the famous Copacabana Hotel in Rio, the production was actually a fashion show, with eight beautiful New York mannequins, eight, flown down for the engagement, to show clothes that offered a completely serious review of the bounding talents in the American Dressmakers' Association. Walking through the all-white-dress finale, *above, left:* Hattie Carnegie's satin and silvery sheath. *Above, centre:* Heavy white lace, moulded into plaster-still scrolls. By Sophie of Saks Fifth Avenue's Salon Moderne. *Above, right:* Dazzling overcoat, gilt embroidery and rhinestones, tunic to a straight white dress. Milgrim.

CECIL BEATON

Foreground, left: Greek classic by Czettel of Jay Thorpe. *Foreground, centre:* Draped rayon jersey by Muriel King of Stein and Blaine. *Foreground, right:* Whirling ball dress, silver-white brocade: Mary Gleason of Bergdorf Goodman. *Background, left:* Sequinned white, Henri Bendel. *Background, right:* Satin weave, Fira Benenson of Bonwit Teller.

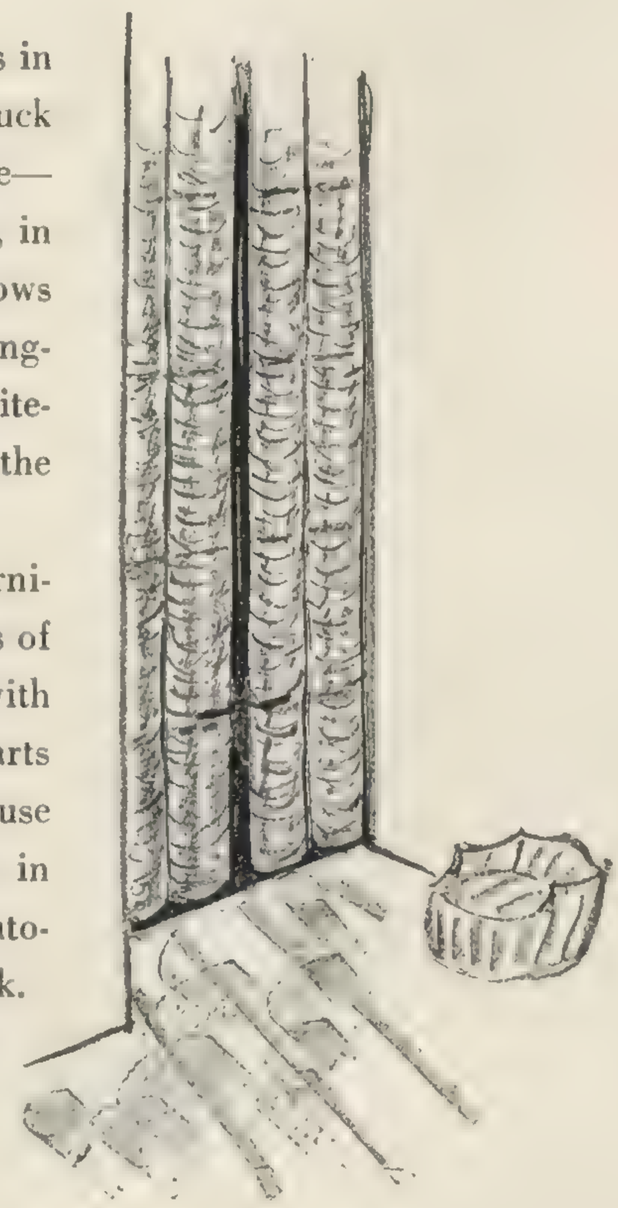


Summer houses

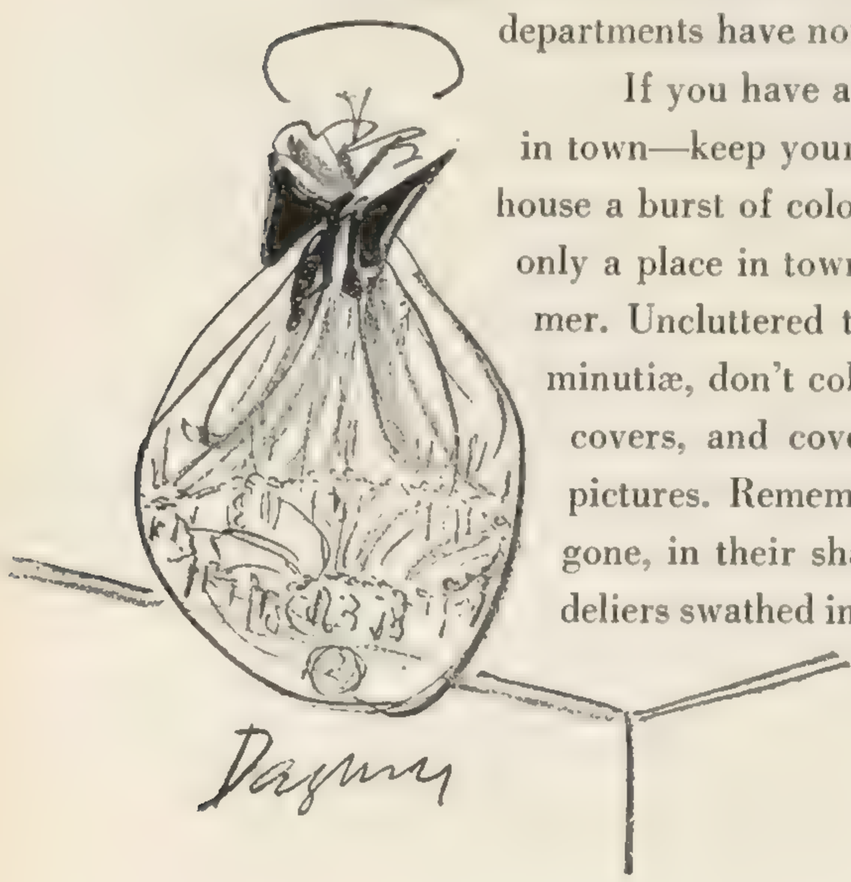
BY WILLIAM BALDWIN

THE wide-open season is upon us, when life moves outdoors in the country, and dirt moves indoors in town. If you're stuck in the city, you want to make your rooms as light and gay as possible—and perhaps you think of pale country colours. They are all very well, in an air-conditioned house or apartment, but if you must open your windows to breathe, pale colours will soon grow grey and dreary....One drawing-room in town has a huge window curtained with a great swoop of white-dotted black swiss. By day, the light is soft and filtered, and at night the window is like a starry sky.

Another bright idea for a town living room is to cover all the furniture with a white twill patterned with country geraniums. Have curtains of the same stuff, and a white and geranium-red iron plant stand, loaded with little pots of geraniums (you can buy these by the dozen from push-carts in the streets, and they're as lovely as their more pretentious hot-house friends)....Aero-shades, made of thin strips of wood, are wonderful in almost any colour, have great style lacquered a slick dark green or tomato-red. And against a white wall, they're unbelievably good in shiny black. They cool the light without stopping the flow of air....The soft, puffy Austrian window shades that you used to see in French milliners' shops look new and pretty, made from striped sheer cotton or sprigged voile. (Buy dress fabrics, if the decorating-fabric departments have nothing to offer.)



If you have a house in the country, and a house or flat in town—keep your subtleties in town, and make the country house a burst of colour, cotton, and convenience. If you have only a place in town, put away all your bibelots for the summer. Uncluttered tables, with their tops waxed and free of minutiæ, don't collect dust....Have the courage of your slip-covers, and cover everything: chairs, sofas, tables, even pictures. Remember the tall dark parlours of a day now gone, in their shadowy chill of August noon—great chandeliers swathed in cheesecloth that faintly veiled their lustre. It's wise to (*Continued on page 221*)



Dress up for the sun

(opposite): It's not a sun-suit, it's a sun dress—part of the year's conspiracy to bring pretty-girl looks to the beach. It is cut like a child's dress—covering, high-waisted, shirt-short. Like good children's dresses it has brief pants to match. Tina Leser design in balloon cloth. $30. Peck & Peck; I. Magnin; Frost Bros. Add the contrast of a thick belt. For a sunny face, "Sun-spirit" make-up by Frances Denney.

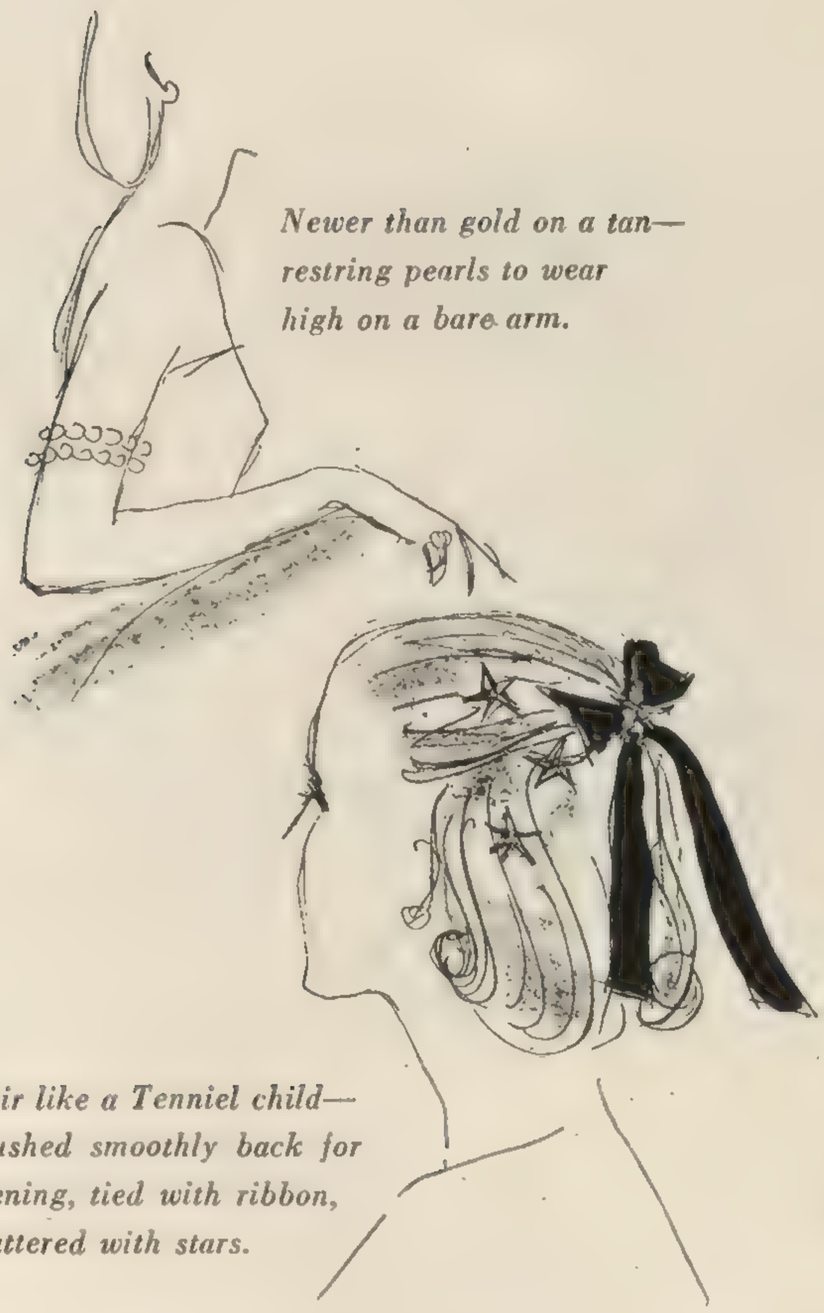
KAY BELL

RAWLINGS

Summer pseudo-bare. *The beauty of bareness, these summer evenings, is that of calculated prettiness, emphasized paradox...big hats that still leave hair uncovered; covered legs that still look bare.*

Above: Bare-headed, but the effect is covered, in a flower-bearing hat above shoulders naked except for a shellac of sun. The hat, Lilly Daché; I. Magnin; Hudson's. The hair takes a helping of Clairol's "Moongold" hair tint.

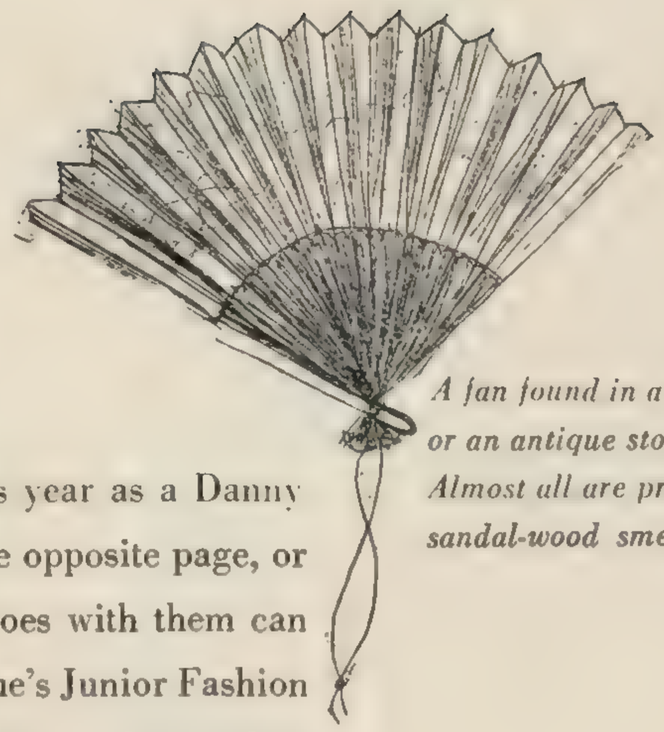
Opposite: Covered legs that look bare with only a veneer of sheer-to-toe-tip nylons and sandals lacing high, but near bare-footed. The incredible stockings, Artcraft. Delman sandals, $23, at Bergdorf Goodman. Pedicure in Shimmering polish, by Peggy Sage.



Newer than gold on a tan—restring pearls to wear high on a bare arm.

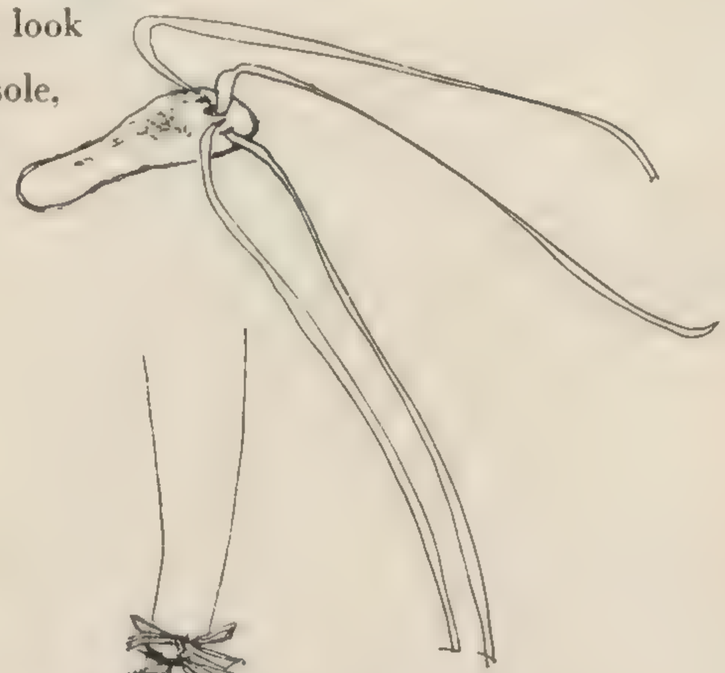
Hair like a Tenniel child—brushed smoothly back for evening, tied with ribbon, scattered with stars.

Summer in the evening



A fan found in a thrift shop or an antique store. Almost all are pretty; sandal-wood smells good, too.

SUMMER evenings—over the city, or the golf course—are as full of ideas this year as a Danny Kaye patter song. Dresses are short and shawling like the jersey one on the opposite page, or great-skirted, bare-throated like the dresses on the next two pages. And what goes with them can be straight out of Penny-bank by Ingenuity. Example: this note-page from Vogue's Junior Fashion editors. Try big white pearls above your elbow on a tan arm; or spatter a smooth page-boy with stars (you might mount buttons or the gold braid kind on bobby-pins). A fan that does more than grace a what-not can be a wonderful thing—but you'll have to hunt for it. The bare-foot look is a good look: these sandals begin in the ten-cent store—two ribbons, four slits in a sole, that's almost that. Or for cover-up: knot a length of silk, lace, or jersey around your shoulders—lighter than a coat, it's a new and pretty way to keep a breeze off.



Soles cut (by you) to foot-size. Cross ribbons under instep, behind heel; tie with bows at your ankle.

Opposite: *Wrapped Empire line; new summer evening look. Mildred Orrick design in rayon jersey. About $30. Bergdorf Goodman; Neiman-Marcus; Erlebacher. Prince Matchabelli's "Show Me" lipstick. For list of shops in other cities, page 230.*

Young modern version of shawl—knot a length of silk in any neckline you like.

BALKIN

Miss Sandra Payson *daughter of Mr. and Mrs. Charles S. Payson, a débutante of last year, now studies dramatics in New York, fills in spare time with a business course at Barmore School. She has a clear-cut beauty, looks well in the defined lines of plaid, stiff cotton. Here she wears a pink, white, and grey dress with an ante-bellum skirt, from Best. (Also at A. Harris.)*

CECIL BEATON

Miss Lucile and Miss Nancy Harris *are daughters of Mr. and Mrs. George U. Harris. Miss Lucile Harris* (right) *is one of the year's prettiest débutantes; her sister makes her début next season. Both like wide skirts and ballet slippers for dancing, like to wear cultured pearls. Miss Lucile Harris' rayon marquisette dress is from Henri Bendel. Miss Nancy Harris wears eyelet cotton from Altman. Imperial cultured pearls, Bonwit Teller.* *(See also page 230.)*

PEOPLE ARE TALKING ABOUT

IRELAND

PEOPLE ARE TALKING ABOUT IRELAND... its old place in the imagination, and its new place on the map—pied-à-terre on flights to Northern Europe, local stop on the New York-Near East route, invasion point for the self-denying English, who come for the sweet sight of oranges, eggs, steaks.

BLACK STAR

PEOPLE ARE TALKING ABOUT IRELAND...the enchantment of the place and the people, who seem to have copied themselves from their own literature.... The Government's efforts to trap the tourist trade, with the bait of horse shows and races at Fairy House and Punchestown....Shannon Airport, where you descend, after ten hours above the Atlantic, into absolute delight. The waiters in the restaurant all have white home-spun jackets and pink cheeks; they offer you a choice of "Irish tea, Irish whiskey, or Irish beer...."

PEOPLE ARE TALKING ABOUT...Sean Lemass, Ireland's Minister of Commerce and Industry, already the most powerful man in the country, and conceded to be DeValera's successor....People are talking, brawling about Irish unity; trying to erase—by law or by violence—the line between Eire and the North, between "all Ireland, and the rest of Ireland...."

PEOPLE ARE TALKING ABOUT...Ireland's modest taxes, and magnificent sport. The Duke of Westminster has bought a place in County Waterford, less stately than his houses in England; the Earl of Dudley is another migrant sportsman....The enlightened organization of Lismore Castle, which belongs to the Devonshire family, and where Lady Charles Cavendish lives. The place is run as a profitable company: sends hundreds of tons of Black Water salmon to be sold at London's Billingsgate, and salmon eggs to stock the streams of Scotland, Norway, and Sweden....

PEOPLE ARE TALKING ABOUT...Irish Ethne Dunne, the brilliant young star of the Gate Theatre, now seen—and enormously sightly—in Micheal MacLiammoir's new play, "Ill Met by Moonlight." Until two years ago, Miss Dunne was the Abbey Theatre's leading lady, but the Abbey has killed itself with an overdose of Gaelic, and the Gate is the best Irish theatre....

PEOPLE ARE TALKING ABOUT...Doctor "Bob" Collis, Ireland's great pediatrician, and one of Ireland's few internationalists. He has done an astonishing amount of good for children, in the face of an astonishing opposition. Almost twenty years ago, as a very young man, he wrote a play called "Marrowbone Lane," an eloquent Philippic against Dublin slum conditions. It brought him enough money to found the Marrowbone Foundation, *(Continued on page 206)*

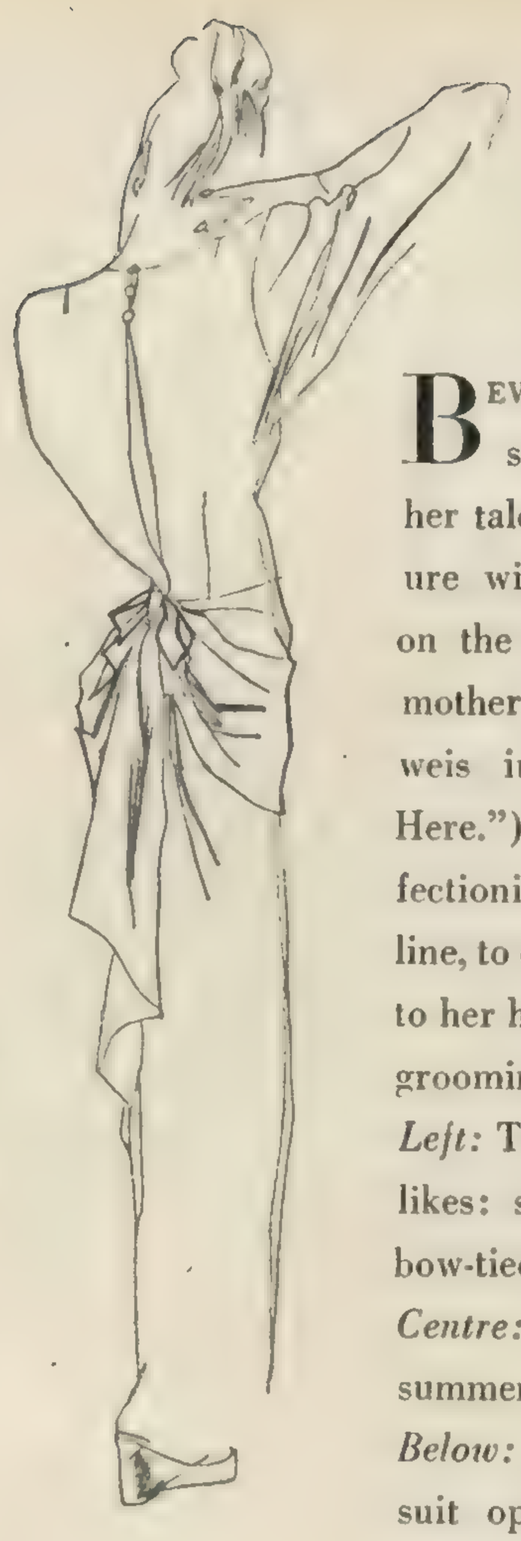
CECIL BEATON

BEVERLY BAYNE WEARS A VOGUE-DESIGNS-FOR-DRESSMAKING SUMMER SUIT

VOGUE DESIGNS

FOR DRESSMAKING:

"Neither too young nor too old"



BEVERLY BAYNE, the piquant star of silent films, has taken her talent and her tiny size 10 figure with her into a new career on the stage. (She was *Claudia's* mother, played with Oscar Karlweis in the recent "I Like It Here.") Her personal style is a perfectionist's equation...one part pure line, to emphasize her slimness, add to her height; one part immaculate grooming, fresh white touches.

Left: The kind of dinner dress she likes: slim lines caught up in a bow-tied peplum. Vogue Design 269.

Centre: A tailored, long-sleeved summer dress. Design No. 5707.

Below: Alternate bolero for the suit opposite. Design No. 5660.

Right: Side-draped dress. No. 5759.

Opposite: Impeccable summer suit: white waistcoat-jacket, half-belted in back; slim navy-blue skirt with inverted pleat. Design No. S-4710.

• Back views and sizes, page 226.

Wardrobe for summer living

SEVEN IDEAS FOR WOMEN ON THE CITY-COUNTRY SHUTTLE

Above: Reflections in a julep glass. Deeply green chambray suit that can leave town, or compliment the city scene. Here, a peplum flares out over the hips. $30. By Charles Armour.

Above: Begin with a white jacket over a black skirt, for a coolish day in town—for lunch, cocktails, theatre. The lustre of black satin revers is mildly Chesterfieldian. The nipped-in, longer jacket gives a definitive waistline to the good, yet grown-up figure. Of spun rayon; $70. By Herbert Sondheim.

Above: For Sunday lunch—the shirtwaist dress, the indispensable. Meticulously cut Celanese rayon twill. $35. *Left:* Hottest day in town—black-striped and flared in Ducharne raw silk. $75. Designed by Rose Barrack.

Far right: The bigamous cape which embraces both beach and summer evening occasions. This in wool, $25. *Right: Sous* cape, a rayon crêpe evening dress, fraught with butterflies. Specialty: a breakfront halter. $45.

Make a point of a cape

WARDROBE TRICK FOR THE NEITHER TOO YOUNG NOR TOO OLD

Far left: The cape again—this time, bright blue against the sand and sea. A handsome companion for all the sunnier moments of summer living. *Left:* Pale blue, dotted Cohama rayon jersey bathing-suit, with well-disciplined back fullness. By Annis. $11.

• Clothes on these pages: Russeks.

HAANEL CASSIDY

Open-counter shoe of black calf; This one has a mid-high heel.

Closed: heel, toe. Open: counters, small oval on the vamp.

Cobblers' couture

THE six earnest men sketched above are cobblers, old style. Individualists, each sitting on the cobbler's chair he made for himself; each a craftsman who sews and turns and heels by hand, sees his shoes singly through every stage...from last-and-leather infancy to débuts as fine accessories. Fifty of these cobblers are at the Van Arden Shoe Company, a little New York factory which has grown out of four generations of shoe-making-to-order. Van Arden is a father-and-son affair...a good blend of young Stanley Philipson's ideas and enthusiasm and his father's long experience. Some of the results: turn shoes, made inside-out and then reversed, soft and supple. Sturdier, hand-sewn welt shoes. And fashions in shoes like those at the right: covered heel and toe, with cool-for-summer open counters. (Lord and Taylor; Ransohoffs; L. S. Ayres.)

Double open counters, tall heel. These shoes, about $29 per pair.

HOSPITAL STAFF ASSISTANT—Early in the war Joy volunteered as Hospital Staff Assistant, admitting patients, taking histories. "It's desk work that is very, very human," she says. Hospitals still are in desperate need of volunteers for all kinds of work. If you have even two hours a week free—go to your local hospital and offer to help.

She's Engaged! She's Lovely!

SHE USES POND'S!

Her ring, seven diamonds set in platinum.

Her beauty is gold and rose—aristocratic as an exquisite Venetian painting.

Joyanne Barrett Thomas to wed former Air Corps Pilot

DAUGHTER OF MR. & MRS. DAVID THOMAS II, CHESTNUT HILL, ENGAGED TO JOHN A. H. DALE

WHEN she was just a little girl Joy Thomas used to watch Jackie Dale play tennis, and ardently admired his skill.

Now, she's a tall, slim, golden girl happily wearing his beautiful ring. *Another* Pond's engaged girl with the soft-smooth witchery of an especially lovely complexion.

"I'm ever so keen about Pond's Cold Cream to keep my face looking nice and feeling soft and smooth to touch," Joy says. "Pond's is really a *grand* cream."

Joy uses her Pond's Cold Cream like this—she *smooths* the silky-soft white cream generously over her face and throat—and pats well to soften and release dirt and make-up. Then she tissues off thoroughly. She *rinses* with more Pond's, circling cream-coated fingers around her face in little spirals. Tissues again. "It makes my face feel extra clean, extra soft," she says.

Pond's your face her *twice-over way*—in the morning when you get up, and again at bedtime. Use Pond's Cold Cream for day-time freshen-ups, too. It's no accident so many more women and girls use Pond's than any other face cream at any price. Ask for a *big* size jar, today. The wide-topped *big* jars are so luxurious to dip into!

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While the spray and ribbon Pin is bediamonded grace, simplicity and charm that will burn beautifully for generations to come, $4250.

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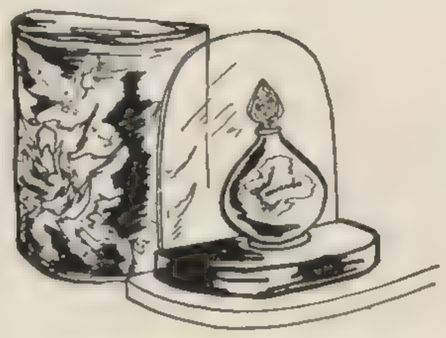
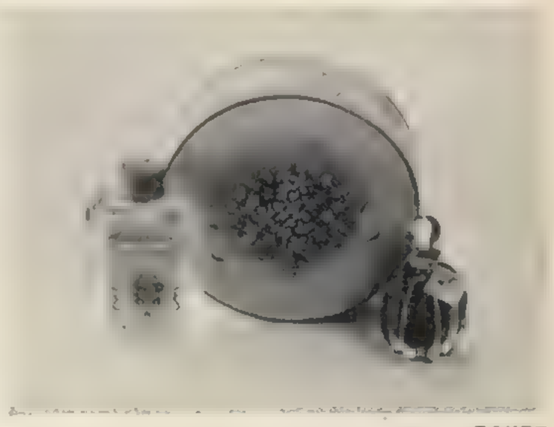
DISCOVERIES IN BEAUTY



Roger and Gallet's new perfume, "Innuendo," is a soft, dulcet odour, heavier than a floral bouquet but made up of as many indescribable scents. The box gives the "Innuendo" bottle a fine setting with pedestal and glass arch behind it, and a high cover of dark night-blue with red and gold splashings. In two sizes at Bonwit Teller.

Lenthéric's new turquoise and black plastic compact has powder in compressed form. The little packet of powder is not a hard "cake," but is pressed just enough to hold together in its "powder-pact" shape so that it won't spill or fluff off onto the mirror or the top-side of the woolly puff. At Saks Fifth Avenue.

Mary Dunhill takes fresh flowers from the fields and puts them on the new covers of "Flowers of Devonshire" items—pink, deep-blue and white against sky-blue, shown (right) in dusting powder, cologne and perfume. The inside story is that the odour, "Flowers of Devonshire," is the same light fragrance as always. Lord & Taylor



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Sun Bronze, medium
Sun Copper, dark

Approximately 20 pairs in the 5 oz. bottle, 1.00
Almost 50 pairs in the 12 oz. economy size, 2.00

SLEEK . . . the fragrant cream that removes hair and leaves the legs satin smooth, 1.00

VELVA LEG FILM BUFFER . . . for polishing after applying Velva Leg Film. Must be thoroughly dry, then buff lightly for a sheer-textured finish, .50 prices plus taxes

Elizabeth Arden

Photo by Jolle of Vogue Studios • Coiffure by Michel of Helena Rubinstein • Diamond and Topaz Jewelry by Karples

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It's the only polish with enough pyrotechnics for pedicures. With enough iridescence to shame the sea shell, keep its fire in water. Ask for Peggy Sage SHIMMER-SHEEN in her three sunny Sea Shine colors. **60¢** plus tax.

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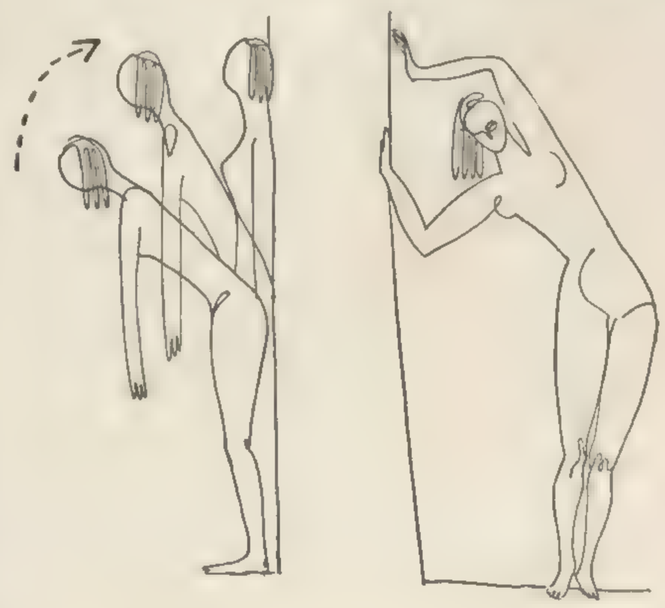
Here are some little-effort, warm-weather exercises that will keep you in form this summer when it's too hot for more energetic exercises...These can be done anywhere because they require no more space than the space you stand in, no more props than a wall and a stable, chair-height fixture.

You can be "exercising" at all times—sitting, standing, walking—by constantly maintaining good posture with your head directly above your neck (not thrown back), your chin parallel to the floor, your chest rising naturally, your back flat.

To exercise the muscles of the body that will *hold* you in perfect posture, back into a wall leaving your heels a few inches from the baseboard. Bend over, relax, let arms fall. Straighten up slowly, digging the small of your back into the wall, then shoulders, then back of head. Repeat 8 times.

For slimming waist and thighs: measure proper distance from wall by standing, feet together, side to wall, right elbow on wall at shoulder height. You are now the correct distance from the wall. With left arm above head and both hands on wall, lean shoulders into wall. Force tightened hips away from the wall. Do this 4 times to each side.



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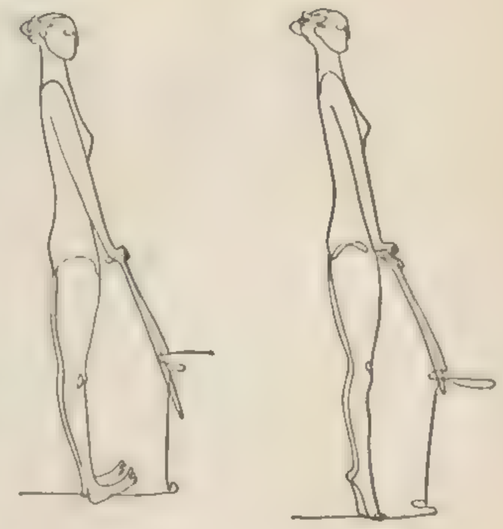
FRANCES DENNEY

SUMMER EXERCISES



For legs, ankles, and feet: grasp the back of a chair and on stiff, taut legs rock back on your heels, stretch your feet out—*hard*, curl your toes up. Hold this position a moment, exerting every bit of stretching-strength that your feet might have. Now swing forward, feeling the stretch in the arch and ball of the foot as you rock to your toes. On your toes—hold it, keep legs tensed. Repeat heel-to-toe swing 8 times.

For the back, shoulders, neck and arms: stand with your feet together and with both arms upstretched, first reach one arm as high as you can. Feel the reaching-effort in that side of the body from feet to fingertips. If you will stretch harder, reach *for* something. Reach for the ceiling, or, as in the sketch, for a bunch of grapes (purely imaginary grapes, not a necessary prop). Then stretch and reach in the same manner with the opposite arm. When you can reach for the heights without losing your balance, do the exercise on your tip-toes for greater stretch; alternate side-stretches. 20 times in all.

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– *paper by Whiting*

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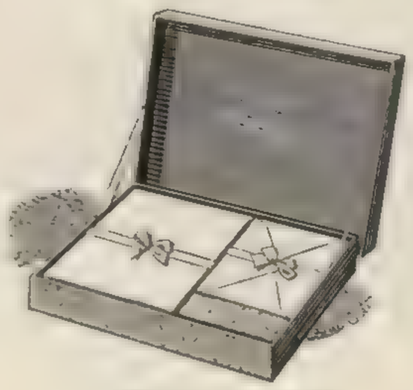
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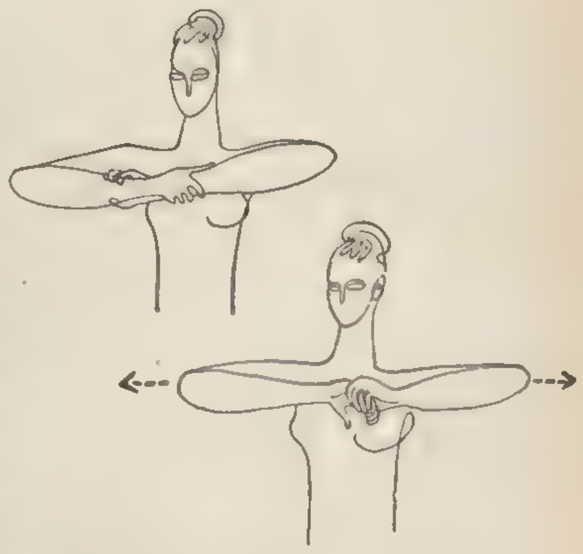
SUMMER EXERCISES



For the bosom and the back. This exercise—to strengthen the bosom muscles and to flatten the upper back—has two parts, push and pull, both done with the arms up and elbows at shoulder-height. The Push: each hand lightly grasps the opposite wrist. Then, rhythmically, the hands contract, push toward opposite elbows, relax. The Pull: hands lightly grasp each other, pull hard as if to pull apart, relax. Do Push and Pull each 15 times. More if you have time.

For a supple waist: stand erect with your feet far apart, bend body over left leg and touch (if you can) your fingers to the floor. Come back to the original erect position with arms overhead and lean to the left side, bending from the waist as low as you can. (Be sure to lean to the *side*, not forward or back.) When you think you have gone as far as you can, bend a little farther—farther. There. Begin again from an erect position and perform exercise to the right side. To each side, 5 times.

Silky-textured cotton broadcloth with imported Swiss embroidery. Pink or blue.
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... Legends grow about great mountains ... about the flowers that flourish and grow upon them. But she who discovers the fragrant enchantment of Mountain Heather—whether in cologne, bath powder or soap—will create her own legend ... take a little magic from the mountain wherever she goes ... And no woman wise enough to use such a fragrance could fail to adore these other Mountain Heather preparations ... cake make-up, face powder, rouge, lipstick and talc ... all created by Daggett and Ramsdell.

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THE U. N. SECURITY COUNCIL MEETING

(Continued from page 145)

becomes less complex when viewed against this background:

(1) Landlocked Russia seeks ports, friendly nations at her frontiers, and control of strategic areas which she feels are threats to security. Thus Walter Lippman said on January 29th: "The security of the British Empire has meant the profound insecurity of Russia. In the First World War Russia was defeated and in the second she was very nearly conquered because she did not have access to the sea."

(2) Britain is holding hard for the status quo. Concessions and the establishment of Russian-backed governments threaten the lifeline of Empire through the Mediterranean.

(3) The United States has sometimes rooted for one power, at other times for the other. Lately, they have agreed more often with Britain. When Secretary of State Byrnes returned from Moscow last December, he was accused of having "given in" to Russia; it was felt that Russia was throwing her weight around; the new Washington line was to "get tough."

(4) France with no "big league" prestige has a unique contribution as compromiser.

(5) China, ravaged by war, is a Big Power out of courtesy.

James Reston, U.N. analyst for the *New York Times*, wrote: "The creation of unity among all the powers strong enough to make a world war is the major political problem of our time."

TWO ISSUES: IRAN, SPAIN

Iran and Spain were two of the issues before the Council at this writing.

The Iranian debate concerned the protection of small nations; the Spanish debate, the existence of a Fascist state in a world which had fought a war against Fascism. In both cases, argument tended to narrow legalisms instead of to broad questions involving precedents. The Russians, for instance, took an extremely narrow position on Iran, while the United States and Britain argued the important question of the moral right of small nations. But the United States and Britain took a narrow position on Spain, while Russia took a broad view, calling Fascism contagious.

The highlights in the Iranian case were thus: the dispute, technically, has its roots in a 1942 agreement between Iran, Britain, and Russia. This agreement permitted British and Russian troops in Iran to speed the flow of war supplies. After the war Britain pulled her troops out in fulfillment of the treaty. The Red Army stayed on in violation of the treaty and is also alleged to have aided a "separatist" revolt against the Iran Government.

At the London meetings of the

(Continued on page 203)

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Your favorite cluster ring...
synthetic sapphire,
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PRESENTS

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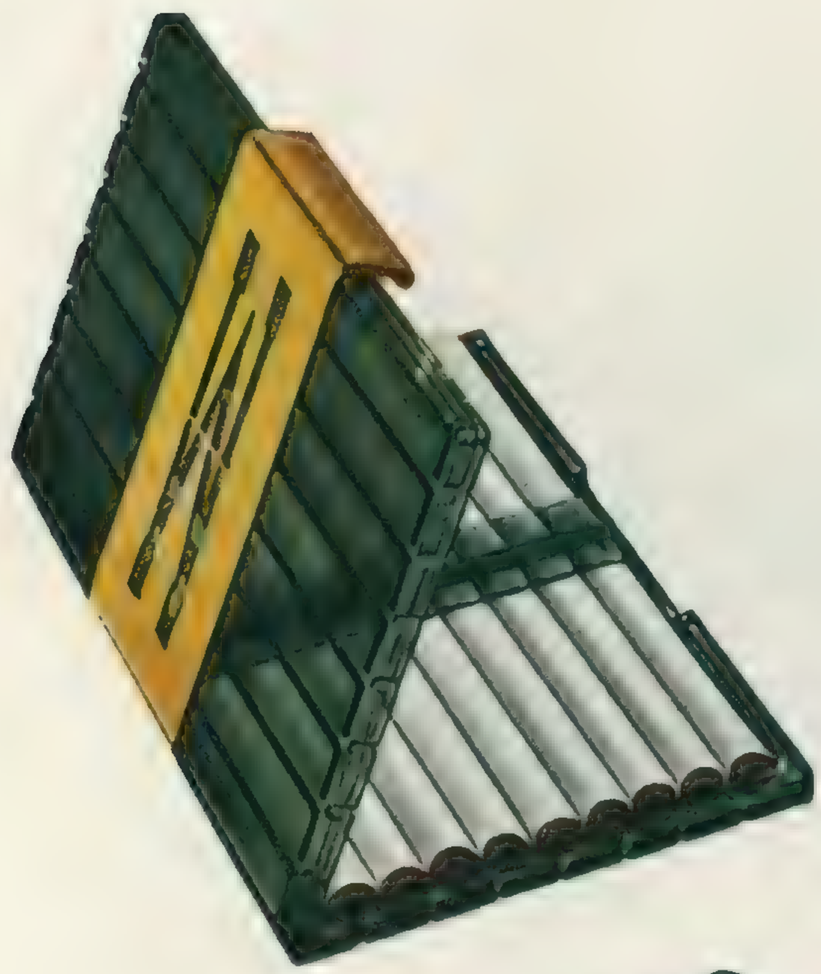

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by Reynolds Jones★

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THE U. N. SECURITY COUNCIL MEETING

(Continued from page 196)

Security Council Iran complained on January 16 to the Council that Russia was "interfering in internal affairs" because of the activities of the Red Army troops in Iran. Russia sprung angry charges that Britain was interfering with troops in Greece and Indonesia, that Anglo-French troops were interfering in the Levant. The Council took note of the debate on Greece and voted down Russia's demand for investigation of Indonesia, consistently outvoting Russia. But the Council held on to Iran. It asked both Iran and Russia to negotiate their dispute and said it would judge the results.

At the Bronx meetings, the United States and Britain argued logically that a basic principle was involved —the right of a small nation to seek protection of the world organization. When Iran filed a complaint against Russia on the ground of "interference with internal affairs," she was encouraged to present her case. Russia, backed only by Poland, argued that the affair was a private matter between Russia and Iran.

The larger issue was, of course, not discussed, the jockeying for power by Britain and Russia in the Middle East. Oil-rich and poverty-ridden Iran, along with Iraq, Egypt, and Saudi Arabia, have for over a hundred years been of strategic importance to Britain as a vital link to her Eastern Empire. Russia is interested not so much in Iran's oil—though she negotiated an oil agreement with Iran during the debate—as in wooing this Middle-East Arab world away from Britain.

The Council voted 9-2 that Iran *was* its concern. Russia's delegate, Andrei A. Gromyko, then began his historic boycott of all meetings in which the Iranian issue was raised. The Council insisted that once "seized" of an issue, it was morally bound to see that conditions were fulfilled—in this case the complete withdrawal of Red Army troops by May 6 as promised.

The United States' rôle and the votes bear studying. From the start, the United States carried the ball against Russia. Secretary of State James F. Byrnes, the highest-ranking official at the Council table, made the important speeches, starting on March twenty-sixth: "I can not agree with the representative of the Soviet Government [that Iran was not fit for the agenda]." The following week, he asked the Iranian Ambassador Hussein Ala who was seated at the Council table: "Have you any suggestion as to what action should be taken by the Council?" Ala said Iran was willing to drop charges if Russia gave assurances of troop withdrawals.

This rôle of the United States was in contrast to the umpire rôle, adopted by President Roosevelt. Two reasons are offered: (1) The United

(Continued on page 204)

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** Pat. October 1938 Lebow Bros., Baltimore, Md.*

THE U. N. SECURITY COUNCIL MEETING

(Continued from page 203)

States can not dodge the fact that she is one of two great powers and must, by her very nature, protect the weak; (2) the heat was on to "stop Russia." Cyrus L. Sulzberger, the *New York Times* correspondent, in a cable from Berlin on March twenty-first, reported: "Certain diplomats believe that this crisis [over Iran] may have been deliberately seized upon by the United States Government to crystallize public opinion and strengthen the United States hand [in the U.N.]....According to these observers, the momentum of pro-Soviet feeling worked up during the war...had continued too heavily after the armistice."

Apart from the Big Power struggle, the vote of 9 to 2 to keep Iran on the agenda, with Poland and the Soviets dissenting, reflected the small nations' desire for self-protection. Iran is the avant-garde of nations not represented at the Council. And to paraphrase a popular saying, they wistfully hope that a little precedent may be like a little pregnancy. Without difficulty, other small nations can see themselves in the complainant's chair. Egypt, for instance, has some treaty-revising going on now with Britain because of dissatisfaction with large British forces at Suez. Mexico doubtless recalls the years of tension with the United States because of friction between the Mexican Government and foreign oil companies.

The highlights in the Spanish case were thus: On April eighteenth, Poland asked that all U.N. nations break off relations with Franco Spain. Spain, said Poland and Russia and France, was a threat to the peace for three reasons. First, "war criminals and Nazi war leaders lived there." Secondly, German scientists were developing war weapons. Third, Spanish troops threatened at the French frontier.

The Spanish issue is actually ten years old. The historic keys to General Francisco Franco's rise to power after his 1936 revolt are the help by the Axis, with Mussolini and Hitler supplying arms and strategy and fighters, and the help by Britain, France, and the United States through the "non-intervention" policy. Hands off was as vital as hands on. In World War II, Franco supported the Axis, sending a Blue Division of some 15,000 riflemen to fight Russia.

At San Francisco, the U.N. censured Spain by agreeing that no government which came into existence through Axis help could join the world organization. At the Council America and Britain decided against an open break with Franco on the ground that the rupture might renew Spain's Civil War. These two powers also brought up the right of nations to a government of their own choosing. The important political point in all

(Continued on page 208)

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IRELAND

(Continued from page 175)

which now feeds two hundred and fifty children a day. He has also founded a model nursing home for babies who were considered incurable until he cured them. Dr. Collis was the only pediatrician at Belsen after the Liberation: he arrived four days after the Allied Army did, took charge of all the children....

PEOPLE ARE TALKING ABOUT... The return of Liam O'Flaherty from Mexico, and his recent book "Land"—Irish land, of course—read by each Irish reader as avidly as if it were his own biography....Timothy O'Sullivan, the attractive young director of the Gresham Hotel, who entertains Important Americans shuttling to Europe....Sean O'Faoláin's retirement from the editorship of *The Bell*—a jangling blow to that magazine. Now he is working on a book, and still doing Dublin's most indignant writing, in his Sunday newspaper column....

PEOPLE ARE TALKING ABOUT... The eighty-four-year-old painter Jack Yeats, William Butler Yeats' "young brother," who long worked in the romantic, academic style, now paints his own peculiar modern....The famous caricaturist Miss MacVie. Now in her eighties, she knows everyone alive and dead, and makes artificial flowers....

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PEOPLE ARE TALKING ABOUT... Mrs. Syble LeBroquy, the wise and witty lady who runs a small Dublin publishing house, and is involved in all the best of the town's good works. She is the mother of Louis LeBroquy, the foremost (in fact the only) modern Irish painter. Still in his twenties, he has been painting for ten years; just now is doing fresh, provoking studies of the Midland tinkers....

PEOPLE ARE TALKING ABOUT... Miss Louie Bennett, the unpretentious saint who heads the Irish Women's Working Union. She started, and shrewdly developed, the only Unions for women in the country; and she is probably the one person in Ireland whom no one speaks one word against....The service that Sir Shane Leslie, Churchill's cousin, has done for Ireland by reforesting it with Japanese larch and Norwegian pine....The Englishman Sir Arnold Bax, who has col-

(Continued on page 208)

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And there's good reason why this is true. Nothing nourishes your skin like the quick rush of your own blood to the surface. In fact, nothing can repair and restore tissue except such natural feeding from within. ¶ So the key spot in Dermetics' beauty-from-within program goes to Blushing Hydronized Oils. Apply them—and the gentle tingle you feel tells you how promptly the blood is rushing to feed beauty at its roots. A brief, fifteen-minute blush shows you that each tiny blood vessel is busy—cleansing, nourishing, repairing as Nature meant it to do. ¶ Add cleansing *before* and protection *afterward*—and you have the whole Dermetics program which so many women have proved out over the past fifteen years. For the first, there's Dermetics ADsorbing Oils—for cleansing that lifts out soil and floats it away. For the second, there's a two-step Skin Dress that avoids all fats, greases and waxes which might clog the pores. ¶ It's simple—it's sensible—and it works. A trial bottle of Blushing costs but $1.25 (plus Federal tax) and the full introductory Dermetics Kit but $4.95 (plus tax). Ask your Beauty Salon or favorite department store for Dermetics—or write direct, DERMETICS Inc., 630 Fifth Avenue, New York 20, New York.

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THE U. N. SECURITY COUNCIL MEETING

(Continued from page 204)

minds, but never discussed, centres in the theory that Franco might be succeeded by a too strongly leftist government.

The United States, supported by Britain, China, the Netherlands, and Brazil, stood on its policy of "non-intervention," based on the right of self-government and sovereignty. The argument for this is that the Spanish Army is too small to be a threat to peace. (Proof was needed on the German scientists, although United States delegate Stettinius had brought the work of the German scientists into the open meeting.) Opposing this point of view were France, which had led the fight last December for a break with Franco, Mexico, Poland, and Russia. Incidentally, Mexico, Poland, Russia, China, and Australia have never recognized Franco. It was Australia's delegate, Colonel Hodgson, who stepped in with a compromise. He suggested that five nations investigate conditions in Spain to give the Council a report.

Perhaps it was the extraordinary chance to unite unanimously on something that made all the delegates appear at first willing to go along with Australia. Then Russia turned aside. Andrei Gromyko, the Russian delegate, said that such a strategy of delay had broken the League of Nations; the record on Franco was documented already, and in certain cases Civil War had not been a bad thing. The vote was put to the Council. The result was a vote of 10 to 0 for a committee to gather facts but not to recommend a course of action. Russia abstained.

GERTRUDE SAMUELS

IRELAND

(Continued from page 206)

lected ancient Irish music, and ordered that it be played....

PEOPLE ARE TALKING ABOUT... the dwindling Irish population, the growing problem of how to keep them down on the farm. The bright young girls are tired of keeping company with cows, want to go to London, wear lipstick, and see first-run movies. The bright young men prefer a profession to a farm; they, too, think their chances are better abroad. And the land lies green and neglected....

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READING AND WRITHING

By Elizabeth Hardwick

To paraphrase a remark about the Order of the Garter which Joseph Wood Krutch attributes to a nineteenth-century gentleman, "What I like about certain best-sellers is that there is no damned nonsense about merit in connection with them." At this point almost everyone has had his say on *Forever Amber* and *The Manatee* and it seems safe to assume that none of the readers of these and similar novels believes he is improving his mind or in any way experiencing a significant piece of contemporary literature.

The amount of paper allotted to such books is indeed deplorable in the light of shortages, and the number of reading hours expended upon them makes one shudder. Yet they are not the most energetic assaults upon the literary intelligence of America. The true threat to public taste is that vast middle-ground of solemn rubbish for which there is no end of praise and approbation. The value of such exhausting works as *The Fountainhead, The White Tower, The Robe,* is just as dubious as the more lurid best sellers.

Resistance movement

To resist these novels which are well supplied with the ammunition of false seriousness and timeliness, the alert reader's only course would seem to be a kind of passive resistance to advertisements and a patient disobedience to the *dicta* of the book trade. The trade is never so happy as when it can make a best-seller out of a book which, though it obviously contains little of the exhilaration of imaginative literature, is still more obviously not designed as mere entertainment, but to tell us about *life*. It is against these efforts that the "resister" will be most vigilant.

The readers of *A Tree Grows in Brooklyn, Daisy Kenyon,* and *The Valley of Decision* are not the only ones led astray by much praised "realism." Some of our more highly regarded writers are also betraying the public's taste for fiction that seems to be close to life. Steinbeck's *Cannery Row,* the later works of Erskine Caldwell, and the affectations of William Saroyan are all built upon a sentimentality as shallow as that of the writers of undisguised romance.

These tepid works are passed off as the white heat of creative fervour; they are called fearless and profound and are supposedly instructive in the somber mysteries of the human personality and the elusive ways of the world. As such, they are greedily consumed by hundreds of thousands of readers in a trance of self-improvement. Simple-mindedness is presented as a commendable simplicity. Feverish, though futile, industry is mistaken for scope and prodigality of talent merely

(Continued on page 210)

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READING AND WRITHING

(Continued from page 209)

because the pages have piled up to a considerable number. Acceptance of the elementary facts about the behaviour of the sexes is deemed an audacious thrust at moral bigotry.

Meanwhile good books by contemporary writers, even in this unprecedented boom period of publishing and reading, continue to go unnoticed by the mass of readers. Even writers of established reputation like Katherine Anne Porter, William Faulkner, Eudora Welty, Gertrude Stein, and Elizabeth Bowen have not become part of the literary experience of the vast reading public, to say nothing of such stimulating, though lesser known, authors as Paul Goodman, Alex Comfort, Mary McCarthy, and Jean Malaquais.

Good books like Jean Stafford's *Boston Adventure* have been widely read, as has Evelyn Waugh's *Brideshead Revisited*, though an earlier and more brilliant work of Waugh's, *A Handful of Dust*, was long neglected. E. M. Forster's *A Passage to India* was deservedly popular, but such excellent novels of his as *Howard's End* and *Where Angels Fear to Tread* were unavailable for years and even now that they are back in print have not had the wide circulation their excellence merits. *Monday Night* and *The Crazy Hunter* by Kay Boyle received only a particle of the attention devoted to her more recent works, *Avalanche* and *Primer for Combat*, though the latter are of such inferiority that one can hardly detect a trace of the talent that made the previous fiction memorable.

In the field of non-fiction, superior books dealing with the American scene—James Agee's *Let Us Now Praise Famous Men*, Marguerite Young's *Angel in the Forest*, and William Carlos Williams' *In the American Grain*—were passed by for the journalism, biographies, autobiographies, and joke books that come every year.

The illiterate Litterateurs

Many of the exceedingly successful books are not written by literary people at all, if one thinks of a novelist or a poet as a human being dedicated to the problems of his craft, who believes in literature, studies it, takes sides, and functions as an artist in every breath he takes. Many of the best-sellers represent no significant trend in writing, except that of ineptitude which is, after a fashion, a kind of eternal tendency.

The reader of these novels can rarely discern what books the author has read, though he sometimes could guess that whatever the titles the number was small. He can not tell by what means the author has tried to solve the enduring problems of literary art, because at every turn he finds himself face to face with a beautiful, almost inspired, innocence about these matters. It is this innocence—you

(Continued on page 215)

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TRUST THE TRADEMARKS THAT HAVE STOOD THE TEST OF TIME

READING AND WRITHING

(Continued from page 210)

might say blessed ignorance—that betrays the author as a non-literary person.

Books on certain themes, particularly racial or religious intolerance or death, enjoy the happy invulnerability of poems about God. The sincerity and good faith of, to mention a few widely read books, *Earth and High Heaven*, *Freedom Road*, and *Beach Red* can not lift them to the stature of even passable literature. One dare not attack these books as insults to their noble subject matter without running the risk of seeming to attack the validity and honour of the theme itself.

The public, yearning for self-purification and for knowledge on those agitating experiences we all endure, feeling the need to discover the roots of intolerance and evil, eagerly embraces these "middlebrow" books. There is a great paradox in the fact that these daring authors, with their determination to tell the truth against all popular pressure for falsehood, frequently find their bold books enormously lucrative. It is now almost axiomatic that if one wants to write and has little knowledge of literature he would do well to choose a controversial subject and thereby insure his fortune.

Miss Smith and Mr. Faulkner

It is well to remember that *Strange Fruit*, a great pet of the "serious" public, was preceded by William Faulkner's *Light in August*, an American novel of the first rank; that both dealt with the Negro in the South, both had scenes of miscegenation—and there the similarity ends. (No one needs to be told which book reached the larger audience.)

Faulkner's novels, whatever their faults may be, are indubitably among the best, and perhaps they *are* the best American literature has to offer at the moment. It is disheartening that the bulk of his work has never found a large audience in America, and scandalous that his reputation should be greater in Europe, where he is known through translation, than in his own country. By comparison with *Light in August*, Lillian Smith's well-meaning book is a superficial interpretation of the violence, emotional chaos, and human destruction that the conflict between the races encompasses.

The past year brought us another best seller, *A Lion Is in the Streets*, which dealt with "profound" matters. The first twenty pages alone of this earnest book are an astonishing superabundance of embarrassments, absurdities, crudities, all carefully interspersed with the indescribable lifelessness of high-school essays. Apparently it was the compelling dictator theme—the central character bears a great resemblance to Huey Long—that assured its popularity. And yet good

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READING AND WRITHING

(Continued from page 215)

books on the same theme have been written and have been well reviewed and have gone more or less unread.

Robert Penn Warren's *At Heaven's Gate* is a study of a power-hungry man who created a financial empire in the South. It too was relevant, concerned itself with ego relationships which are of interest to us now, with dominance and submission. However, this book had one fatal aspect not shared by *A Lion Is in the Streets;* it was well written and was a work of the creative imagination, the product of a man of letters, a poet and critic as well as a novelist, a man who is a part of the literary life of America. But the reading public, having no signal to accept this book, let it go by so piously that one might think there was a law against buying a book unless at least 60,000 other people have bought it.

Masters and Martyrs

Not only the bored housewife and the tired businessman follow, with the quiet resignation usually reserved for the unalterable whims of the weather, the dictates of the leaders. There are also highbrow sheep whose docility is equally alarming. This group tends to emphasize minor writers out of all proportion to their worth and to ignore major talents which are not *à la mode* at the moment.

It would seem to be the belief of the highbrow sheep that a mere lack of popular acceptance is the mark of an important writer and that those who write in an excessively personal idiom, such as Henry Miller and Anais Nin, are more impressive, more *interesting* than a master like Thomas Mann. Many of the obscure writers, and they are frequently not as obscure as their disciples wish to believe, are rewarded with a kind of martyrdom that is a bit suspect.

The power principles that govern and control the reading public through book clubs and coteries of one sort or another are death to most creative work. Under the literary dictatorship, as under all efficient tyrannies, the ruled gradually become inured to abuse. But those who still feel within themselves the pulsations of rebellion, those who offer the attention and love that the written word deserves when it is conceived in good faith, and endowed with the subtlety that the study of man requires—these readers can only ignore the persistent pleadings of well-disguised nonsense.

[EDITOR'S NOTE: *Elizabeth Hardwick's quick, quiet first novel,* The Ghostly Lover, *was published last year by Harcourt Brace. She has written reviews and short stories for* The Nation, The Partisan Review, The Sewanee Review. *She was born in Kentucky, is now twenty-eight, lives in New York. Her gentle good looks offer no warning of her sharp critical tendencies.*]

WHAT MAKES CHILDREN TICK

(Continued from page 145)

talking to the doll, so low that we couldn't hear a sound. The room was filled with silence, and the scratching of the doctor's pen. The doctor raised her head from her papers and in an offhand manner pointed to a cradle in the far corner. "Maybe it is the doll's bedtime." Getting the doll-child undressed was a lengthy delaying action involving considerable conversation, which by now was quite audible and concerned putting out the light. Wrapped up in her play-acting, Jerrie was eloquent in stating the doll-child's case, the child-mother's pat answers. "But I want mommy at night—mommy's busy all day."

Here was the cause of Jerrie's night-terror. Her mother was busy all day, working in the delicatessen downstairs, cooking, cleaning, caring for five children. The little girl's fear of the dark was the attention-getter provided by her subconscious need for affection. It isn't easy to explain to a parent, particularly to one as weary as Jerrie's mother, that she must devote more of her already overcrowded day to her child. But a child's security is based on the degree that it feels itself loved. Bedtime tears are Jerrie's way of registering a sense of insecurity, of demonstrating her hunger for attention. One solution would be to show Jerrie special attention by letting her share some not too arduous household duty with her mother.

Child Guidance and behaviour clinics are relative newcomers in the field of medicine; the one I was visiting in the New York Infirmary is one of the oldest in the United States. Symptomatic of the pioneering blood that flows through the Infirmary's veins, it dates back to 1857 when the hospital was founded by Elizabeth Blackwell, the first woman doctor in America. A friend of Florence Nightingale, Dr. Blackwell was banned from practicing in other hospitals because she was a woman. So eighty-nine years ago she started her own among the bitterly poor tenements of New York's Lower East Side. Today the Infirmary remains the only all-woman-staffed hospital in New York, one of five throughout America and Canada.

Medical "firsts"

In the course of its pioneering the Infirmary has raised milestones of medical "firsts": it trained the first women nurses in America, sent them out to work with the Army during the Civil War; the first Negro woman doctor served her residency here in 1870; the first chair of hygiene—later to be called preventive medicine—was started here; the first cancer prevention clinic. In spite of its many handicaps, the record is a memorable one. In the past six years, maternal death rates per thousand have been .85 at

(Continued on page 218)

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WHAT MAKES CHILDREN TICK

(Continued from page 217)

the New York Infirmary compared to the city rate of 2.12. (Since more than ninety per cent. of all deliveries in New York take place in hospitals, this is an impressive figure.) Sixty per cent. of the Infirmary's patients are cared for without charge. There are few private rooms, there just isn't space for them. The buildings are obsolete, one of them is a hundred years old and looks twice its age. The wards are crowded, the clinics over full but assembly line medicine isn't ever practiced here. There is something very personal if not personable about the New York Infirmary.

Many of the children who come to the simulated playroom of the Child Guidance clinic make weekly visits over a period of months. (One child guidance clinic has grown up into an adolescent guidance clinic.) Some patients pay fifty cents, others pay nothing. Some remain with the doctor a few moments, others an hour or more. Some children make their choice of playthings unhesitatingly. One youngster came in like a buzz-bomb, seized a gun and started shooting up the place. Others refuse to be tempted by anything, their unnatural restraint usually a danger sign pointing to exaggerated dependence on their parents. Some children were asked to draw a picture or model clay. Others to tell a story suggested by photographs which were carefully selected by the doctors. That was more or less the routine for each patient. The children relationship with the doctor fell into three categories: those who looked on her as a stranger, those who considered her a friend, and those who had accepted her as a confidante and advisor.

Play, of course, is the language of children. It furnishes the measuring stick of a child's self-confidence, willingness to cooperate, ability to concentrate, and general intellectual development. (Some of the "games" used in the Child Guidance Clinic were simplifications of problems given by the Office of Strategic Services at their famous assessment school to all men and women volunteering to work as secret agents in enemy-held country.)

Ferreting out a case

At the close of the afternoon clinic the social worker who acts as a mid-week link between the doctor and the family came in. With the doctor she went over the case histories, discussing each patient. Children who had not been given intelligence tests were scheduled to take them, notices were sent to their parents. More background material was necessary on a couple of cases so the social worker made arrangements to visit these homes and report on general conditions. There was some fill-in material that one child's teacher might be able to sup-

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WHAT MAKES CHILDREN TICK

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ply. There was a little boy who stuttered; the doctor suggested that he enter the Infirmary's class to correct speech defects, "we can get started on that while we're digging for the roots of James' trouble." (In these classes, for instance, the child writes the word he is speaking either on a blackboard or in the air; concentrating on the physical effort, thereby relieving the speech tension causing the speech defect.)

Behaviour problems are symptoms

On my next visit to the Infirmary I met the chief of pediatrics, Dr. Ruth Bakwin, who introduced me to a young truant of nine. George, when asked to, could spell, even difficult words, like *hospital* and *necessary*. When the doctor wrote *come to me* on a slip of paper, he looked bleakly unhappy, even when it was printed out in block letters. Again she wrote down something and passed it to me first. What she had written was gibberish—*kroy wen ni evil I*. I was acutely conscious of my expression which I hoped was non-committal. Without hesitation George read *I live in New York;* the phrase had been written backwards and he had mirror vision. This was why he read from right to left, or more exactly, why he couldn't read. It was also why he preferred to stay away from school.

Right now the New York Infirmary hasn't the physical space to start a reading clinic for children like George but it has hopes. When the Infirmary builds its new hospital, for which it is now trying to raise funds, there will be reading teachers and classrooms in the department of pediatrics. (City College has regular reading classes which are free but already overbooked with long waiting lists. New York University has courses for children who can afford to pay. One of the doctors at the Infirmary told me that she sent her son to these and that in one year he made up four years' reading.)

The doctor said that if a child's intelligence test is within the normal range, reading difficulties can be traced to one of three things: emotional insecurity, some alteration in the language centres, or the modern technic of teaching reading by the sight method rather than by phonetics. All behaviour problems, refusing to eat, truancy, stuttering, chronic lying, night terrors and enuresis or bed-wetting, must be considered mere symptoms of basic disturbance.

Some parents, of course, still are inclined to let the child "outgrow them." (The Army discovered startling contradictions to the out-growing theory. According to the Menninger reports, countless draftees had to be treated for enuresis.) Obviously many

(Continued on page 220)

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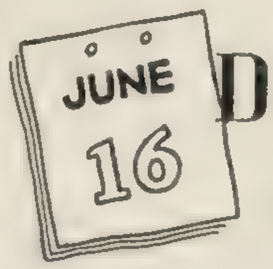

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WHAT MAKES CHILDREN TICK

(Continued from page 219)

children are able to overcome not only the outward manifestation but the underlying fear and an uncertainty. Others, however, simply bury them in their subconscious to fester or lie forgotten ready to emerge under certain strains or provocation. All psychologists know that in the behaviour problems of children lies the seed for potentially maladjusted adults—unhappy people who will create unhappy homes and produce more unhappy children.

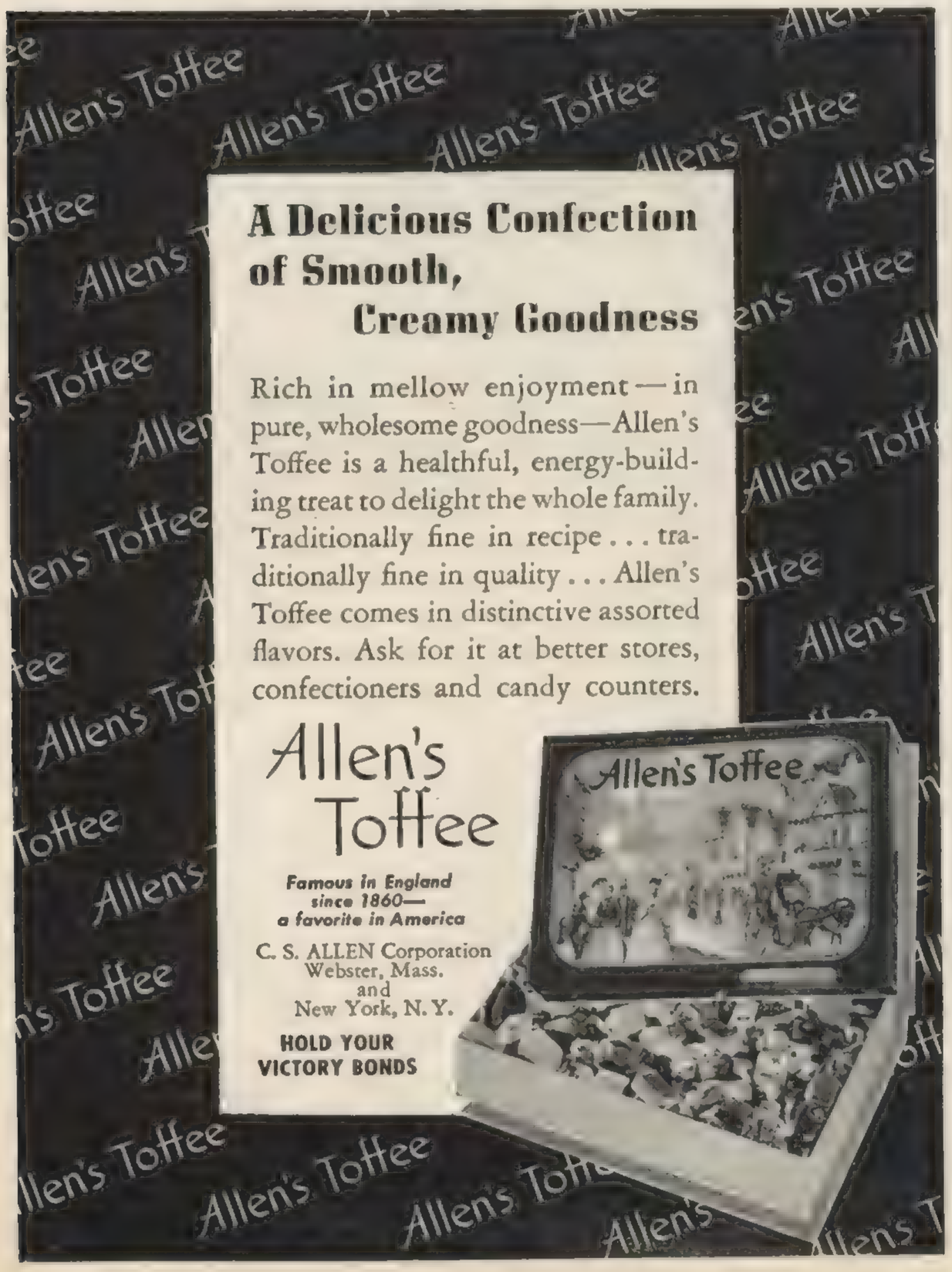
Most parents who come to the clinic for help and advice are more than ready to try anything the doctor suggests, particularly if it is something they are to *make the child* do. What is more difficult is showing them that it is their own behaviour which all too often is responsible for the child's misdemeanors. In other words one half the time of a good Child Guidance clinic like the one at the New York Infirmary is spent in parent guidance.

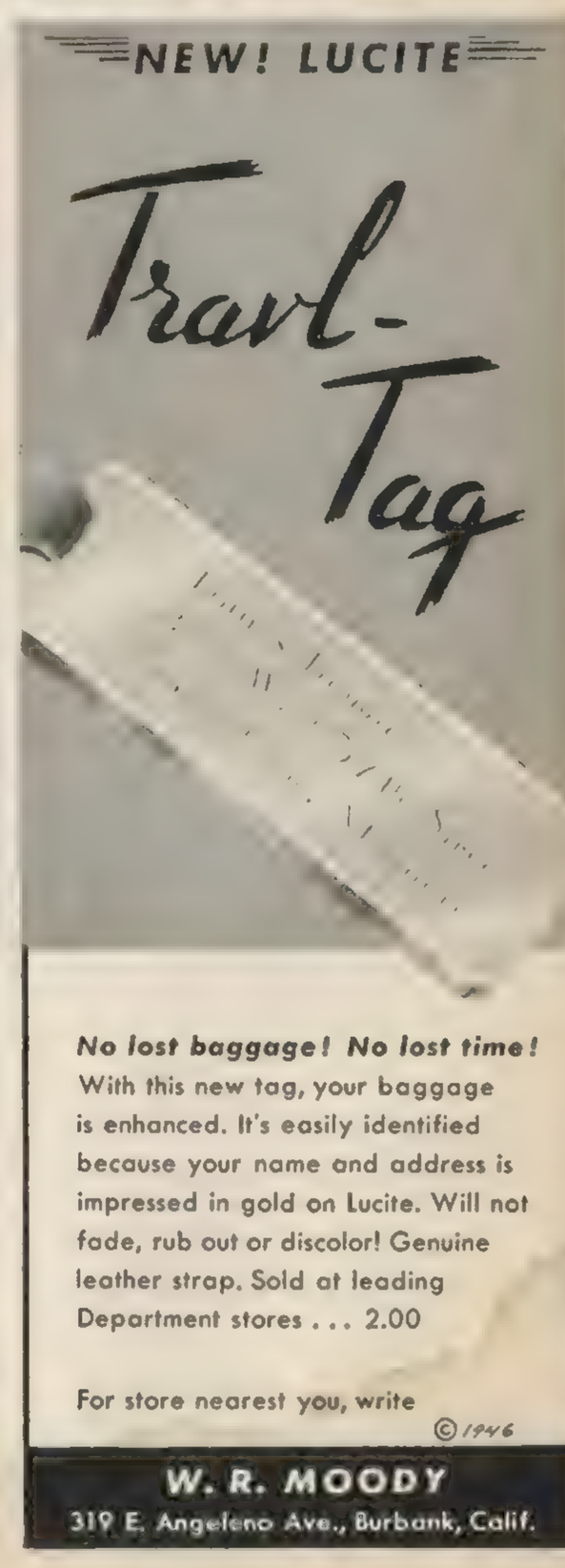
The doctors tell parents that the best prescription for well-adjusted children is a full portion of love, security, and appreciation. They explain that children are easily shaken. To children, things are black or white, they have not learned the adults' gradations of greys and need small but tangible reassurances to compensate for this emotional colour blindness. More intuitive than adults, children catch the flavour of situations which they do not understand but which are no less disturbing; sickness in the family, economic problems, rifts and disagreements between parents. Situations that see-saw with uncertainty are shattering—an accomplished fact, such as even a divorce, is better than inter-parental badgering and its resultant foreboding of what *may* be about to happen.

Parents are urged never to underestimate a child's shrewdness. It is far better to give no explanation than to offer a transparent one. Evasions only increase children's sense of insecurity. Things must be presented to them concretely in terms they understand. They are rarely satisfied by abstractions. Of course this is particularly true in matters of sex. Sex questions should be answered directly but it is better to answer only one question at a time. Elaboration is unnecessary and often confusing. Illustrations must be to the point and analogies are fatal.

In bringing up children, pot-luck is rarely enough. As I sat in the Clinic, I couldn't help thinking how complex the overall problem was. How clear the individual picture was to me, an outsider. How complex it would be if it concerned my child and it was my attitude which was at fault. As I was leaving, all this was summed up for me by one mother who said, "It's like making a stew, you put so much in, you can't tell what you left out."

MARY JEAN KEMPNER





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SUMMER HOUSES

(Continued from page 166)

put away your silk lamp shades for the summer, and substitute paper ones, all one colour—palest blue or icy green.

Glazed chintzes with dark, even black, backgrounds are practical, smart, and cool in the city. (If you've been in Spain or Mexico, you know the summer coolness of black clothes.) One chic chintz has flocks of butterflies in stained-glass colours, on a shiny black ground. If you use this for all the slip-covers and lamp shades, you'll have a summer scheme of lasting freshness.

By all means, take up the carpets in summer; nothing looks cooler than a highly polished floor—but it must be dark and have some age. If the floor must be covered, you might tack down strips of linoleum. (It isn't necessary to glue linoleum—a few tacks will anchor it.) A grey-and-white marbleized pattern gives a room an *al fresco* look, and groups of potted plants sit charmingly on its cool surface.

One very clever woman takes down a group of small paintings in her town living-room and hangs in their place a collection of Italian prints of citrus fruits. The furniture is all slip-covered in lemon-yellow piqué; the lamp shades are opaque, and lacquered dark green like the leaves of orange trees. A grand black-and-gold Chinese screen stays happy and unembarrassed amid this summer nonsense.

Screens have enormous value as quick-change décor. In one country dining-room there is an immense screen covered with white oilcloth, and hung with a series of white carved brackets holding a collection of brilliant green and white faience and porcelain vegetables. This room is all white, with white painted French furniture. The table is set with green-and-white polka dotted china, and emerald green glass. White flowers, of course.

Since it is still rather difficult to get new furniture for the terrace or garden, most of us will have to use what we have, and repaint it. Don't be timid about the painting—candy-pink or skyblue iron garden furniture is ravishing on a green lawn. Old-fashioned wicker takes on style if it's painted very shiny dark green, with soft cushions of white linen.

There is an enchanting tea-house on a Maryland plantation, very Chinoiserie in style, and painted dead-white on the outside. Inside, it is pale melon pink, and furnished with natural bamboo chairs, covered with pink sail-cloth....In another Maryland garden there is a Chinese Chippendale dove-cote, white with a shiny black pagoda roof. The pigeons that inhabit it are, luckily, black and white; and the iron garden furniture is black, with white cushions. Geraniums bloom in black lead urns under the locust trees....

If you have a couple of bath-houses, you might take a tip from a handsome pair (one for women, one for men) that are painted sky-blue inside, with a dark green trimming, and floors of black and white marbleized linoleum. There are dark green towels for the men, pale blue towels for the women. At all the windows, dark green Aeroshades; and outside in window boxes, masses of white petunias.

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PORTRAITS OF PARIS

(Continued from page 156)

shattered, she is unable to buy since unable to pay. She needs credit. She needs access to raw materials. The Lyons silk industry was partly fed by Japanese raw silk. Now that the U. S. controls Japanese exports, the output of the French mills becomes a U. S. problem. Silk is politics. The perfume makers always imported the essential rose oil from Bulgaria. Now that the Bulgarians are handing their bouquets to the Russians, perfume is politics.

She needs food. It is painful to think that, now, having let the bitter European winter go by, many of us simultaneously discover a humanitarian instinct and the political value of food.

The restaurant food situation has eased up but the housewife finds matters more difficult than ever; there is food if one has quantities of money and buys on the black market. Almost all the old favourite restaurants serve only legitimate food, never very much and not very good. Fouquet is open again with paper tablecloths covering linen ones in order to minimize laundry problems—soap is still almost unobtainable. Larue is just a shadow of its old glory, the red plush looks shabby, the waiters stand around in forlorn formality. All restaurants are classified according to prices, which range from one hundred and twenty-five francs down to forty. The tax is additional. Actually this system doesn't work since all "extra" items are charged separately and these usually cost many times the entire meal. In frankly black market restaurants there is no bill at all, the waiter whispering the total in one's ear. In this kind of place food is abundant, even steaks, and a meal costs about a thousand francs per person. The night clubs are crowded with everyone dancing and drinking bad champagne at colossal prices. The two top night-club entertainers are Yves Montand, a *chansonnier*, and Jean Rigaux, the double-talk expert at Vernet. The most fashionable is Club 45 and evening clothes are required on Wednesday and Friday. (As men's clothes are almost impossible to get, many substitute their ex-uniforms.)

The women in the street look astonishing to American eyes. Because the average woman can not afford new clothes there is a gap between the Résistance fashions which are still being worn by most and the high fashion of the new collections. There have been a few balls presenting en masse several years' crop of débutantes. Because of transportation difficulties the young girls arrived with a suitcase and changed into ball dresses at their hostess'. (Débutantes whose elder sisters were never permitted to go out unchaperoned now are permitted to go to parties with young men.)

(Continued on page 223)

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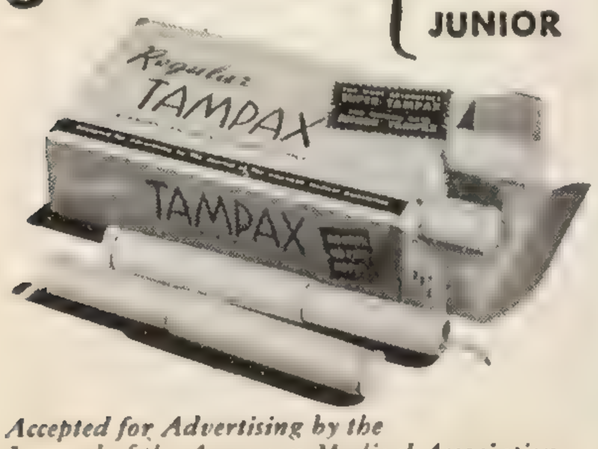

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PORTRAITS OF PARIS

(Continued from page 222)

The opera and ballet are a sell-out. Five symphonic orchestras compete with the most important, the *Société des Concerts du Conservatoire*, led by dynamic Charles Munch. (Famous for his interpretation of Debussy and Ravel, Munch will conduct in the United States next autumn.) Four of the orchestras play at the same hour on Sunday afternoons, but all are packed. (A large and new audience has been formed through *Jeunesse Musicale*, an organization which arranged for inexpensive tickets and special concerts for students in school and college.) Most of the orchestras are really musical cooperatives; the conductor is elected by vote of the players, who receive a percentage of the profits instead of a salary.

The programs are remarkably varied. Munch, for instance, who is the biggest drawing card, sticks fairly close to the conventional repertoire, with emphasis on French composers. Desormière, who conducts the ballet at the *Opéra*, introduces many of the complicated Messiaen works, elaborate novelties such as Poulenc's "The Model Animals," and Shostakovich. Manuel Rosenthal of the National Radio is indefatigable in presenting new scores by both French and foreign composers. A composer himself, he was a favourite pupil of Ravel, and is an accomplished orchestrator. His "St. Francis of Assisi" for chorus and orchestra will be played next year by the Philadelphia Orchestra.

Jean Martinon, talented conductor and composer, has risen rapidly in the last two years. While he was a prisoner of war in Germany, he wrote "Song of the Captives" for orchestra and chorus. The words, taken from the Psalms, told of the liberation of the Jews; because of this Biblical text, the Germans allowed it to be sent back to Paris where it was performed during the Occupation, audiences acclaiming it wildly.

Last March Martinon conducted a performance of Messiaen's "Three Little Liturgies of the Divine Presence." Nine sopranos sang in unison against a curious background of strings, vibraphone, celesta, theramine, and maracas, giving a feeling of incandescent eeriness that infuriated some of the listeners. The audience broke into contradictory hooting and cheering before the conductor was finally able to quiet them down. Through it all, Messiaen remained the only calm person.

Modern poetry plays an important part in the programs heard over France's government-owned National Radio, with poems regularly read over the air. Musically the radio fare is equally progressive. Henry Barraud and Manuel Rosenthal produce a stream of

(Continued on page 224)

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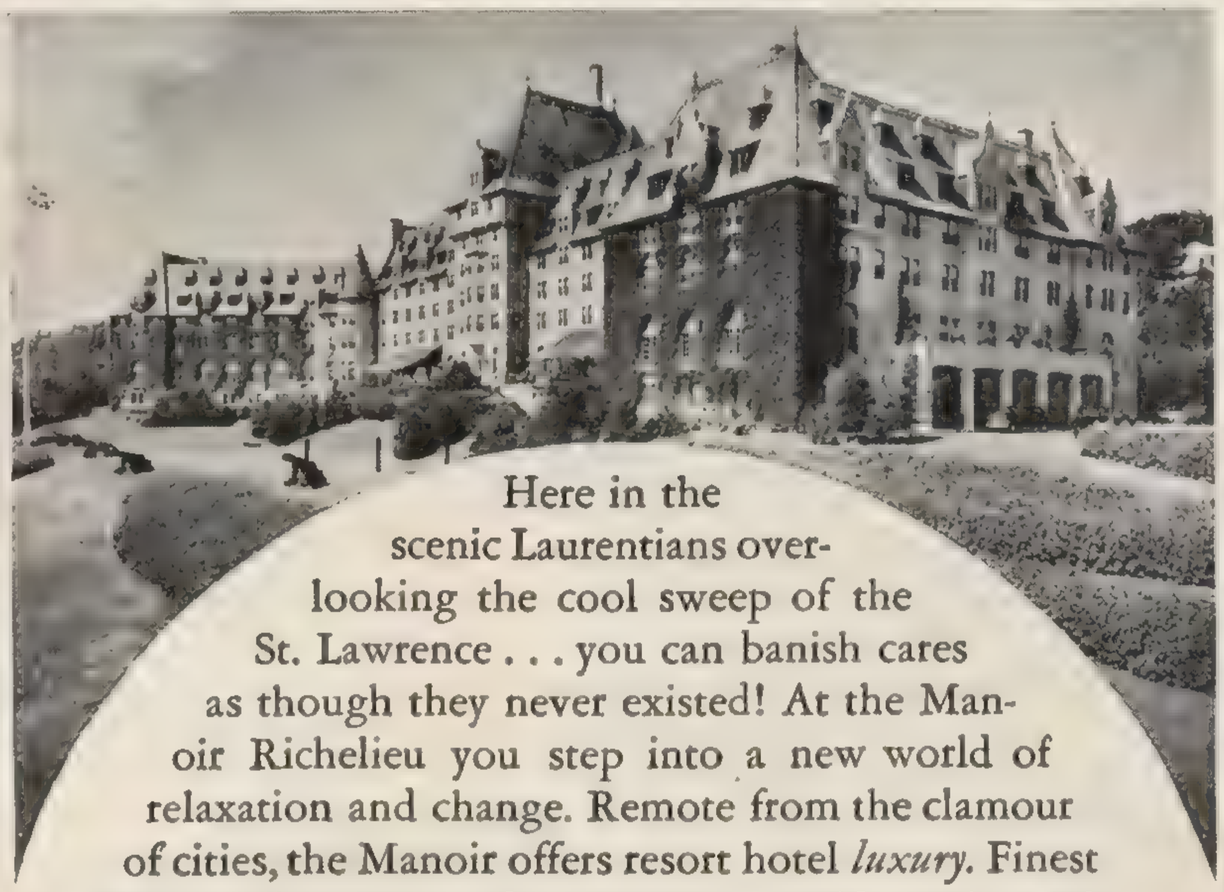

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PORTRAITS OF PARIS

(Continued from page 223)

original programs, including contemporary French work and all available foreign material, such as that of an Iranian composer named Hassein. In addition there is a studied revival of less familiar works by well-known composers, such as Debussy's "Martyrdom of St. Sebastian" and Milhaud's "Creation of the World."

Pierre Seghers, the Resistance poet, now edits a magazine, *Poésie*, which publishes not only Aragon and Éluard, but also all the younger poets, like Pierre Emmanuel, Patrice de la Tour du Pin, René Char, who also writes novels, and Lise Deharme, whose book of stories called *Cette Année-là* has just been published.

A writer who has won tremendous acclaim in France is the imaginative Marcel Aymé, who writes novels and enchanting tales for children as well as adults, like *Les Contes du Chat Perché* and *Le Passe-Muraille*. The former surrealist, Raymond Queneau, has written a symbolic fantasy called *Pierrot mon Ami*; Roger Vaillant won the *Prix Interallié* for his novel, *Drôle de Jeu*, and Anne-Marie Monnet the *Prix Fémina* for an earthy peasant novel, *Les Chemins du Soleil*. Many novelists are drifting into philosophical or metaphysical channels best exemplified by the Existentialists.

The Existentialists have moved their unofficial headquarters from the *Café de Flore* to the bar of the *Palais Royal*. The new avant-garde night spot is the *Bal Négre* in Montparnasse where there are wooden tables around a small dance floor crowded with Martinique Negroes, a balcony above for spectators. A piano, drum, two clarinets, and a guitar provide native music which has a curious formality and restraint, very different from Cuban rhythms. At *Mi-Carême*, the Martinique ladies wear their local costumes, looking happier than anyone else in Paris with their jaunty turbans, their red and yellow skirts that would delight Matisse.

The spirit of the ballet is enthusiastic; the youngest dancer, Pagava, is a dream of sensitivity. The new sensation is the ballet called "Les Amours de Jupiter," with costumes and sets by Jean Hugo. But *Les Forains* is still the best ballet, possibly because it is a complete Bérard interpretation: the dancers move in a Bérard manner and the music, by Sauguet, sounds the way one imagines Bérard music might sound.

There is a ferment, a controversial quality about painting and sculpture in Paris, and there is an enormous amount of it. One of the many talked about painters is Jean Dubuffet, who has been called a genius by those who like his brutalized colour, his Klee-like designs.

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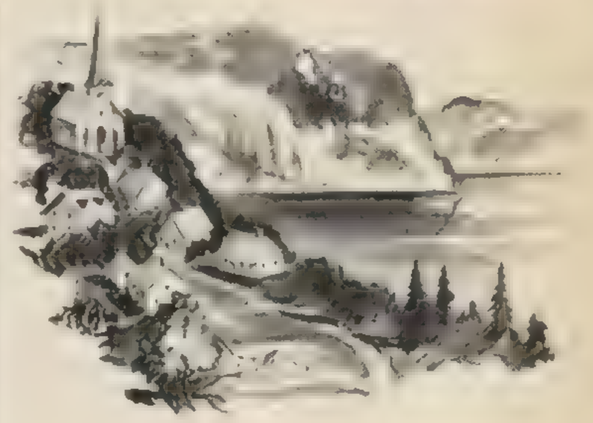

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FOOD

(Continued from page 144)

Collection Committee in every community prefers money with which the government agencies can buy at wholesale prices foods that are mass-packaged in dried or dehydrated form to save shipping space.

The Government wants every individual to save 40% on wheat products, 20% on fats (on these essentials we have to save more than we did during the war). This allows some for everyone every day but it does not allow the lavish plenty we are used to. There are dozens of menus which eliminate crisis foods. All the first courses, fresh fruit, madrilènes, soups, and so on; the meats, fresh vegetables, potatoes (too bulky to ship); the fruit desserts, the milk and egg custards, fruit sherbets and so on.

Each person should have a set program: (1) To follow the saving food rules, remembering that when demand here lets up, additional supplies become available for relief. (2) To write his Congressman and Senators; one problem is to get Government officials to set up the machinery for rationing as quickly as possible. (3) To give money (or food of your own canning) to the Emergency Food Collection Committee. At all cost to avoid showing any trace of the telltale grey sign of moral guilt by serving food that otherwise might be earmarked "for famine areas."

PLEASE GIVE . . . that they may live.

The purpose of the Emergency Food Collection is to *supplement* the minimum subsistence diets planned for in UNRRA's general relief program.

Money to buy food is sought

Give money if you can; if not, give surplus canned food. The food will be distributed free, without discrimination—on the basis of greatest need.

Four kinds of food are especially needed: milk (condensed, evaporated, or dried), meat, fish, and peanut butter. Because of shipping problems, the foods *must be packed in tin.*

Food collection depots have been established in every community in the United States. Cash contributions can be made through local committees—or, if more convenient to you, send your check or money order to:

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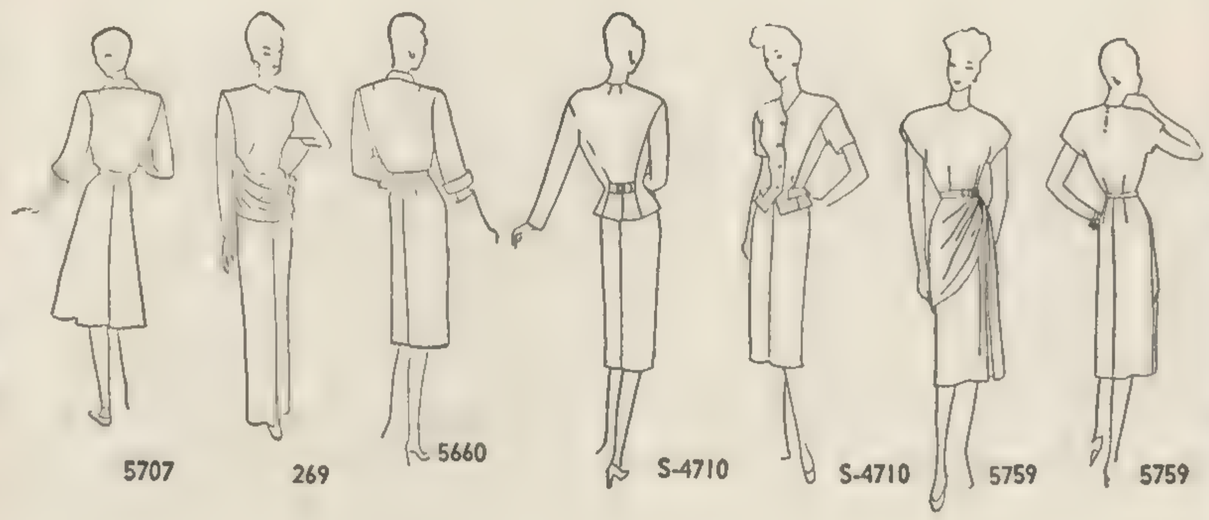

ABOVE, dressmaker's line-sketches of the summer-life wardrobe of Vogue Designs for Dressmaking worn by Beverly Bayne on pages 176 and 177. No. 5707: "Easy-to-Make" dress that could have long or bracelet-length sleeves. Sizes 12 to 20 (30 to 38). No. 269 (Couturier Design): Dinner dress. Sizes 12 to 20 (30 to 38). No. 5660: "Easy-to-Make" extra bolero. Sizes 12 to 20 (30 to 38). No. S-4710: Summer suit-dress for sizes 12 to 20 (30 to 38). No. 5759: Draped, one-piece dress for sizes 12 to 20 (30 to 38).

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MY EVERY DAY

By Faith C. Jeffries

I AM a woman who has never spent the winter in a converted fish house on the rockbound coast of New England, nor nursed eggs in the wilderness state of Washington with one hand while I fed an evil-tempered range with the other.

I did once have a feud with a stove, but it was a pretty minor one and long ago, just something to do with a thermostat that operated in reverse. I have never sailed a ketch, a whaler, or anything at all over the Seven Seas, flapping my oilskins in the salty spray. I have never dined with royalty, either European or Hollywood. I never cavorted gaily from Liverpool to the Louvre, either when I was very young or at any time at all.

I have never hobnobbed with hill-billies or "crackers," nor lived intimately with rain. I have never shot a tiger at bay, no, nor wanted to. Pity me, friends, and my pallid taste, for I like my roaring tigers behind the bars of a circus wagon. That's the kind of excitement I like.

Even my babies, all two of them, had a very dreary start from a literary standpoint, although, me, I preferred it that way. They arrived in a fully-equipped delivery room—I blush to say it—attended by a bevy of nurses and even an obstetrician. No icy solitude greeted them. No cool and stimulating welcome of a Maine woods cabin with Daddy in the kitchen, boiling water. Once, I had a neighbour who hardly made the nearby hospital on a motorcycle—but that's the nearest I ever came to a primitive birth. And I knew her too slightly to take much credit.

Now the trouble with most of us normal people is that we don't live. Really live, I mean. We've lost our sense of hardship and humour. Why, I have nothing more exhilarating to cope with in the home than failing light bulbs and faulty plumbing fixtures—oh, yes, and an occasional shattered windowpane (my son, bless him!).

Even these little trifles are generally repaired with neatness and despatch by my husband, who is neither picturesquely profane nor screamingly funny and helpless with a hammer. There's something to be said for calm efficiency, however. During the paper shortage I spent one whole Saturday morning in distracted pursuit of toilet tissue, returning for lunch, battered but triumphant, with one roll—plus three bottles of aspirin, four boxes of Wheaties, and a monkey-wrench, evidence of my subtle notion of how to bribe the man behind the counter. There stood my husband, faithful and true, casually removing *six* rolls (and nothing else) from a sack. "How," I demanded with frenzied indignation, "did you get all that?" His answer was direct and simple. "I just asked for it at

(Continued on page 228)

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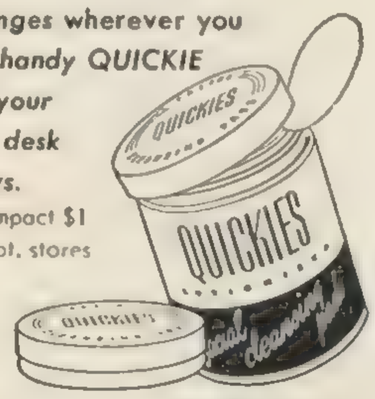
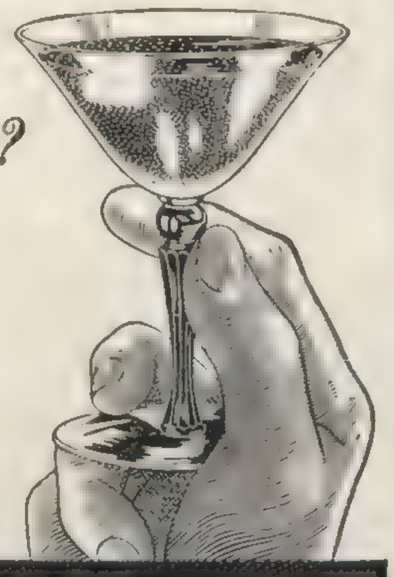


.. But have you tried a Southern Comfort Daiquiri?



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Louisville, Ky. . . . . Kaufman-Straus Co.
Memphis, Tenn. . . . . Lowenstein's
Miami, Fla. . . . . Burdine's
Milwaukee, Wis. . . . . Boston Store
Minneapolis, Minn. The Dayton Company
Nashville, Tenn. The Cain-Sloan Co.
New Orleans, La. D. H. Holmes Company
New York, New York . . B. Altman & Co.
Newark, N. J. . . . . L. Bamberger & Co.
Norfolk, Va. . . . . Ames & Brownley, Inc.
Oakland, Calif. The H. C. Capwell Co.
Ogden, Utah . . . . . L. R. Samuels
Oklahoma City, Okla. . . . . Kerr's, Inc.
Omaha, Neb. Thomas Kilpatrick & Co.
Philadelphia, Pa. Strawbridge & Clothier
Phoenix, Ariz. . . . . Korricks
Pittsburgh, Pa. . . . . Joseph Horne Co.
Portland, Ore. . . . . Meier & Frank Co.
Providence, R. I. . . . . Gladding's
Richmond, Va. . . . Miller & Rhoads, Inc.
Rochester, N. Y. Sibley, Lindsay & Curr Co.
St. Louis, Mo. . . . . Stix, Baer & Fuller
St. Paul, Minn. . . . . Schuneman's, Inc.
Salt Lake City, Utah . . . . Auerbach Co.
San Francisco, Calif. . . . The Emporium
Seattle, Wash. . . . . Frederick & Nelson
Spokane, Wash. . . . . The Crescent
Toledo, Ohio The LaSalle & Koch Company
Washington, D. C. . . . . Jelleff's
Wichita, Kans. . . . . George Innes Co.
Wilmington, Del. . . . . Arthur's

*Reg. Trade-Mark

See Page 52

MY EVERY DAY

(Continued from page 227)

the drug store and they gave it to me." Never underestimate the power of a man.

Then there's the rest of my family, really a very nice family, composed of the usual assortment of children, brothers, mothers, and sisters, including in-laws; but they just don't make good copy. We, as a clan, do not foregather in great and rollicking droves, scattering hilarity and public quarrels in our wake. In the first place, there aren't enough of us, and in the second, we aren't the type. We just get together quietly and in varying proportions on all those staled-by-custom days like Thanksgiving and Christmas and eat turkey and enjoy each other in a nice, mild way.

I have no blustering, tyrannical great-uncle. I have no eccentric spinster aunts, not in the deep, deep South, not in the scattered farmhouses of New England. I haven't even one aging female relation, ensconced in a dowager domain at the Plaza, changing her rare lace shawls and her last will and testament with every fickle breeze that blows over the Park. My sister's husband's grandmother was something of a matriarch and used to sew grey curls across the front of her widow's bonnet because she thought her own jet black locks were unsuitable at eighty—but that was an inconspicuous eccentricity and she was quite a distant relative.

Try as I will, I can't resurrect a skeleton in any of the family cupboards. Nor can I find any oddities of manner, speech, or physique, at least none of any literary merit. Oh well, one little thing, maybe. My father did like fried cranberries for breakfast. I always thought it was rather interesting and clever of him, until I heard of someone who ate nothing but radishes before noon.

My life outside the home is likewise untouched by adventure. There's marketing, for instance. Just one chain-store after another, full of tiresome items like soap that I don't even have the simple joy of boiling down, or rendering out, or whatever it is you do with lard and lye in a kettle; peas from California and grapefruit from Texas, that I neither farmed nor homesteaded; crown roast of lamb, without the aching, acrid satisfaction of the slaughter yard, and nothing to struggle with but the little white paper frills.

As for supplying other family needs, I go to the department stores, good ones, and my nearest pioneer instinct is for a bolt of yard goods (I'll skip the spinning, thanks) and an old-fashioned treadle sewing machine. I happen to do all right at that—in a quiet way.

Then there's the matter of Outside Contacts these literary gals make. But queer people go to others' doorways, never to mine. My milkman is jolly with the children, my breadman

(Continued on page 230)

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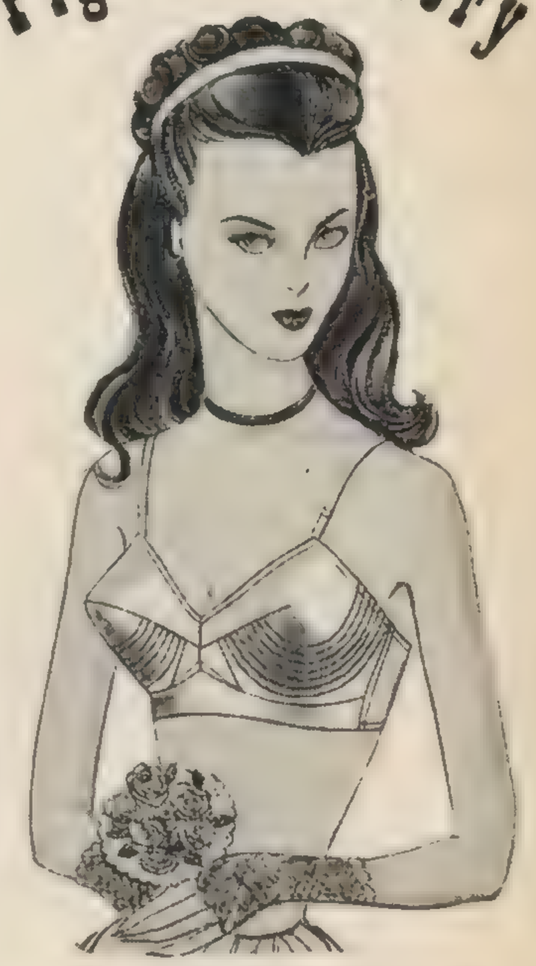

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Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C.O.D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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Just the kiss of the hops

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Schlitz

THE BEER THAT MADE MILWAUKEE FAMOUS

MY EVERY DAY

(Continued from page 228)

reasonably eager for me to try the new honeynut, and my egg man sells me eggs. My handy man is handy or not, as the spirit moves him, but he isn't a riot. And my maids come and go with distressing regularity. One of them steamed the avocado and arranged the raw squash prettily on the lettuce, and another—but all those stories together wouldn't make a book.

Maybe I have a blind spot for glamour, or maybe it exists only in friends and neighbours who are reached by buckboard over mountain trails or by canoe through tricky rapids. These are invariably rare old characters. They "spin yarns," they drink prodigious amounts of "hard likker," and speak in quaint, often profane, idiom.

Our friends' English is excellent and their liquor consumption and stories, while good, are not remarkable. There are even frequent lapses over the bridge- or dinner-table into simple discussions of music, art, fashions, books, (well, *someone* has to read them)—oh, yes, and the state of the nation, and the U.N.

This is my life, my stodgy life, ho-hum! And if you think I like it—you're right, my friends, I do. I love it!

JUNIOR FASHIONS

The dresses shown on pages 170 and 173 can be found in many shops throughout the country. Listed below are some of the stores which carry them.

FUCHSIA AND WHITE STRIPE DRESS ON PAGE 170

Baltimore, Md.....Hutzler Bros. Co.
Bartlesville, Okla.....Montaldo's
Boston, Mass.....Wm. Filene's Sons Co.
Charlotte, N. C.....Montaldo's
Cleveland, Ohio.....The Higbee Co.
Columbus, Ohio.....Montaldo's
Denver, Colo.....Montaldo's
Detroit, Mich.....B. Siegel Co.
Greensboro, N. C.....Montaldo's
Independence, Kan.....Montaldo's
Indianapolis, Ind.....L. S. Ayres & Co., Inc.
Minneapolis, Minn.....The Young-Quinlan Co.
New Orleans, La.....Kreeger Store, Inc.
Philadelphia, Pa.....The Blum Store
Richmond, Va.....Montaldo's
Winston-Salem, N. C.....Montaldo's

WHITE EYELET COTTON DRESS ON PAGE 173

Atlanta, Ga.....Rich's, Inc.
Indianapolis, Ind.....L. S. Ayres & Co., Inc.
Los Angeles, Calif.....J. W. Robinson Co.
Minneapolis, Minn.....Harold, Inc.
Portland, Ore.....Meier & Frank Co.
St. Louis, Mo.
Scruggs-Vandervoort-Barney, Inc.
Seattle, Wash.....Frederick & Nelson, Inc.

WHITE MARQUISETTE DRESS ON PAGE 173

Atlanta, Ga.....Rich's, Inc.
Cleveland, Ohio.....The Halle Bros. Co.
Dallas, Tex.....Neiman-Marcus Co.
Houston, Tex.....The Fashion
Minneapolis, Minn.....The Dayton Co.
Portland, Ore.....Meier & Frank Co.
Washington, D. C.....Julius Garfinckel & Co.

SORRY IF YOU ARE DISAPPOINTED...

Dear Reader: The shops tell us they are still having difficulty in filling mail orders, and frequently are unable to send the merchandise shown in Vogue. We—and they—do our best about this; we hope conditions will be better soon.

Faithfully, Your Vogue.

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The Bride Was My Youngest ... the Wine Was My Best

Maybe you've given your youngest and last in marriage... maybe you know what it's like... but it was a new experience for me.

The ceremony was over... the vows had been said... the recessional music echoed in my ears above the laughter of my guests... still I couldn't take my eyes off her—Mary Ann, my youngest.

She stood now with her husband, old Judge Martin's boy, before the big handsome cake. Oh, she was all starry-eyed and dewy-young, still shaking the rice out of her veil, and looking more like a child than I had ever remembered her.

The glasses were filled... then suddenly there was an expectant hush, and in that hush old Judge Martin's voice boomed out, warm and happy, and full of a great tenderness:

"To the bride! Long life and happiness!"

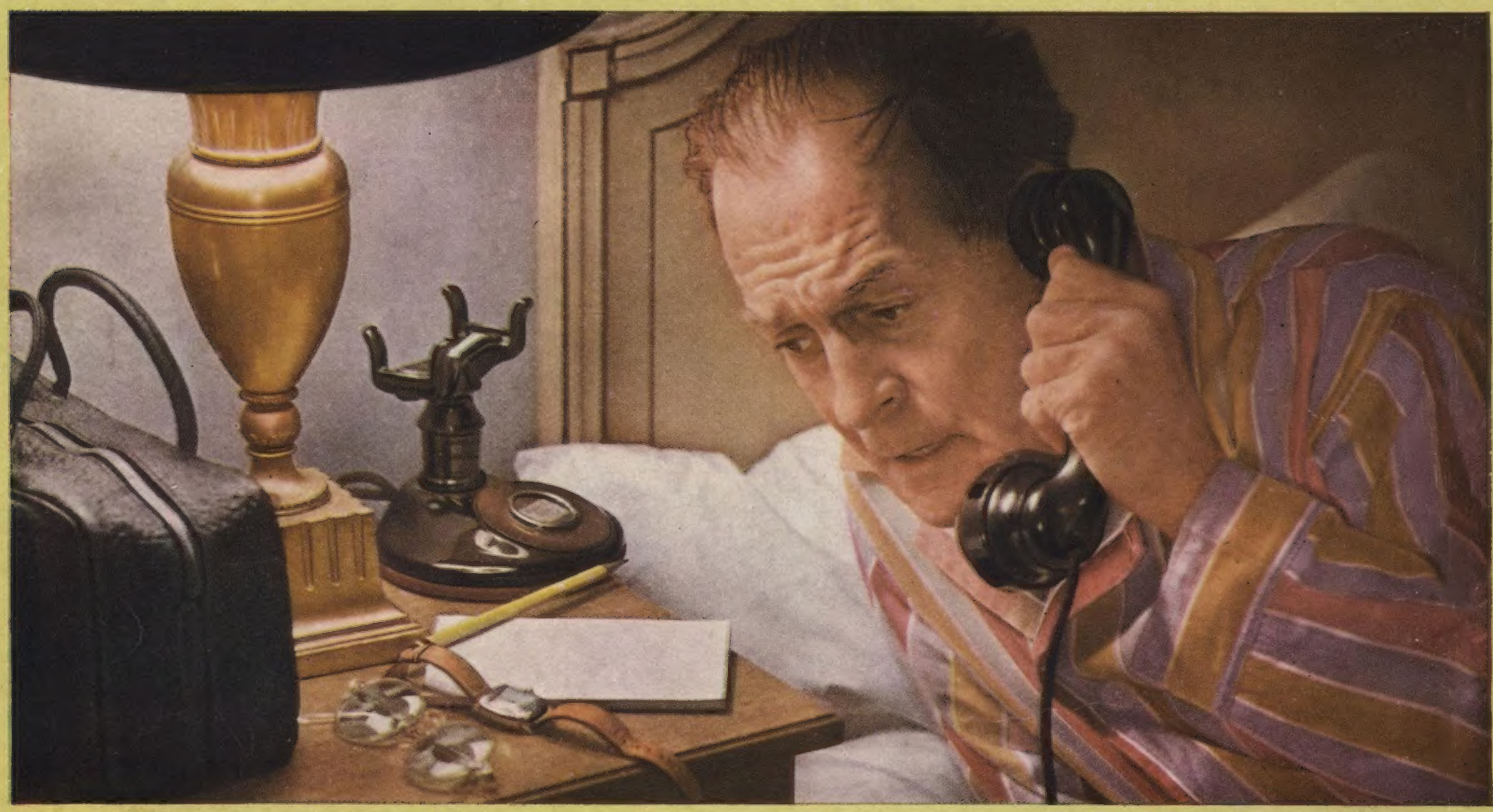
My eyes were suddenly wet and I felt pretty much of a fool, but I remembered in that moment being glad I had chosen a fitting wine for my friends, my guests, my family to lift to my youngest... a Cresta Blanca Wine... as good, as sparkling, as unforgettable as this very hour itself. For Cresta Blanca was very like this wedding, with the same fulfillment of a right beginning, which in wine can only come from the finest of the vines.

Yes, the bride was beautiful... and the wine my best!

"I'll Be Right Over!"

...24 hours a day your doctor is "on duty"... guarding health... protecting and prolonging life...

● Plays...novels...motion pictures... have been written about the "man in white" and his devotion to duty. But in his daily routine he displays more devotion to the oath he has taken than the most imaginative mind could ever invent. And he asks no special credit. When there's a job to do, he does it. A few winks of sleep...a few puffs of a cigarette...and he's back at that job again...



R. J. Reynolds Tobacco Company, Winston-Salem, N. C.

According to a recent Nationwide survey:

MORE DOCTORS SMOKE CAMELS THAN ANY OTHER CIGARETTE!

THREE leading independent research organizations asked 113,597 doctors to name the cigarette they themselves preferred to smoke.

The answers came in by the thousands...from doctors in big cities, in small towns...from general physicians, diagnosticians, surgeons, specialists—doctors in *every* branch of medicine! Results? More doctors named Camel as their smoke than any other cigarette!

Yes, a doctor, too, smokes for pleasure. Full flavor, coolness, and mildness mean just as much to him as they do to any other smoker. Smoke Camels and see for yourself.

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The "T-Zone"—T for taste and T for throat—is your own laboratory for any cigarette. For only your taste and your throat can decide which cigarette tastes best to you...and how it agrees with your throat. On the basis of the experience of many, many millions of smokers, we believe Camels will suit your "T-Zone" to a "T."

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